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Endorsements

Obama for president.
Save the community colleges.
Stop the Indian gambling rip-off.
Our recommendations for the Feb. 5 election p19

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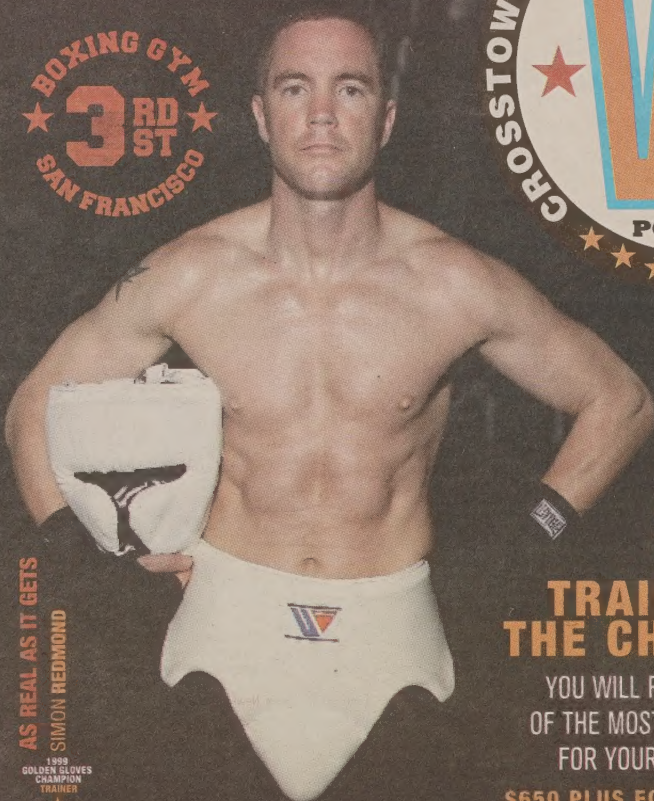
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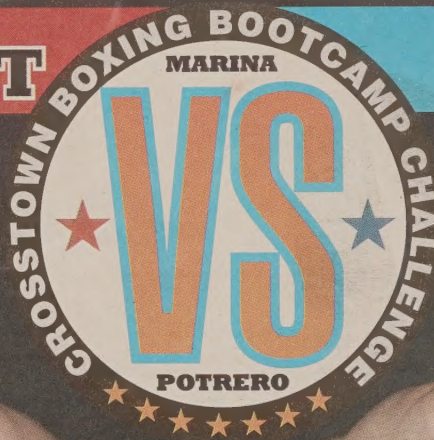
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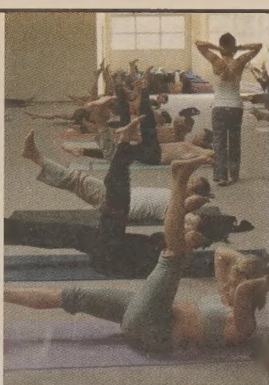
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Dear Goodologist:

These winter storms have gotten all my friends stoked to grab their boards, hit the slopes and shred. They expect me to join them, but I no longer wish to rely on gravity to get me going. What can I do?

Signed,
Horizontally Inclined

Hi, HI:

I admire your spirit of self-reliance. So why not try some x-treme x-country skiing? Declare your independence from the laws of physics at the Rossignol Nordic Ski Demo, this Saturday, January 19.

Be Good, Glen

Dear Goodologist:

My girlfriend has really, really big feet. She's embarrassed by them, but I think they're H.O.T. I want to pop the question when we're up at Northstar™ Resort this weekend, but I want it to be perfect and I don't want her to feel self-conscious about her gargantuan feet. Please help!

Signed,
Big Feet Forever

Dear BFF:

I feel your pain. (I once loved a lady sasquatch.) And believe you me, nothing's more romantic than a midnight snowshoe session. So why not bend your knee during the Full Moon Snowshoe Tour this Sunday, January 20? Plus, with her big feet, she won't even have to rent snowshoes!

Be Good, Glen

Dear Goodologist:

I'm worried about my husband. He's a plumber and obsessed with his job. When he's not working, he just can't relax. Where can I take him so we can BOTH have fun?

Signed,
Pipe Obsessed Plumber's Spouse

Dear POPS:

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Be Good, Glen



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EDITOR'S NOTES

Tim Redmond

> tredmond@sfbg.com

I had this eerie feeling last week as news reports began to come in of a naval engagement in the Strait of Hormuz. It was starting to feel like 1964.

The way the initial stories had it, a group of Iranian speedboats approached the USS *Port Royal* and the USS *Hopper* in the narrow strait, which controls access to the Persian Gulf. Commanders on both ships went on high alert and ordered their gunners to track the speedboats. They were probably responding to a Navy war game simulation of a few years back, in which a swarm of small boats was able to attack and disable a United States warship.

It got worse: as the small craft approached, the ships received a radio message in English, warning that "I am coming to you. You will explode in a few minutes." The ships' captains were within a few seconds of directing their crews to open fire.

Now it turns out, according to the *Guardian* of London, that a widely known radio hacker who calls himself Filipino Monkey — a guy who often pesters ships in the Gulf — may have been the one sending the radio message. There was, apparently, no real threat.

But the George W. Bush administration has protested to the Iranians, the Navy commander in the Gulf says he takes the threat of attack on US ships "deadly seriously," and Bush has personally warned that "provocative actions" could lead to military retaliation.

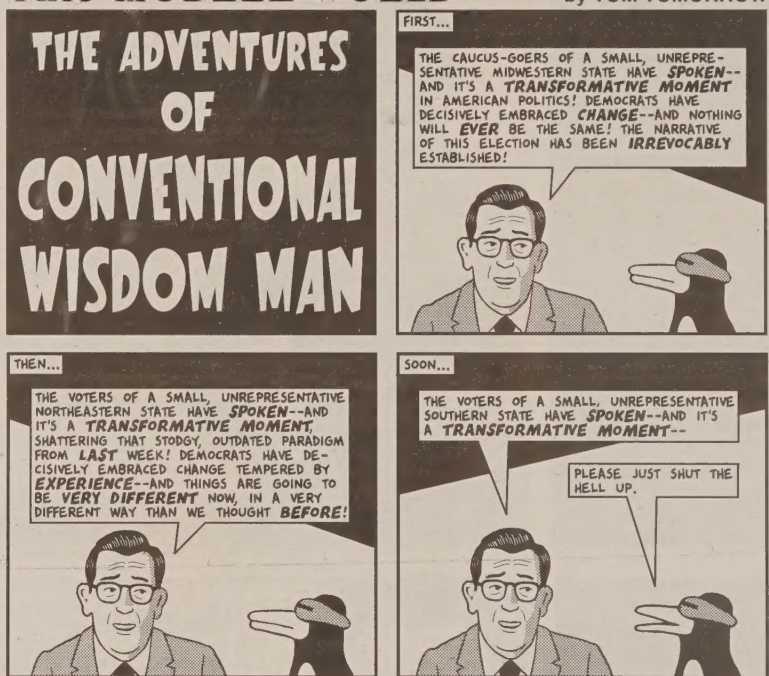
Let's see now: On Aug. 2, 1964, the US destroyer *Maddox* was conducting a spy mission in the Gulf of Tonkin, off the coast of North Vietnam, when the captain reported coming under attack by North Vietnamese torpedo boats. The destroyer opened fire, and aircraft from a nearby carrier pursued the boats, allegedly sinking one. Two days later the *Maddox* and another destroyer fired on what they said were hostile targets in the gulf.

Turns out both reports were total lies, the hostile actions by North Vietnam fabricated, and the entire event almost certainly set up as a casus belli — and the result was a war that killed 50,000 US troops.

And we know Bush wants to attack Iran. Eerie. **SFBG**

THIS MODERN WORLD

by TOM TOMORROW



A no-new-cuts budget

EDITORIAL It's time for Democrats in Sacramento to show some political courage. Gov. Arnold Schwarzenegger has thrown down the gauntlet, offering a budget plan that isn't just brutal and wrong — it's a train wreck, a catastrophe that would devastate public education, parks, and basic services in California for years to come. The Democrats need to publicly declare this dead on arrival and offer an alternative plan that closes most of the \$14 billion deficit with new taxes.

The budget deficit is serious business: it represents more than 10 percent of the state budget, and, after a series of tough years that have left California in debt, it's not going to be easy to eliminate. And we recognize that Schwarzenegger is serious about across-the-board cuts — he's willing to eliminate 6,000 jobs from the bloated prison system and let 22,000 inmates out early. That's long overdue, and

those savings can be incorporated in any final plan.

But slicing the education budget by \$4 billion is insane. We're not just talking about government employees losing their jobs or reducing bureaucratic overhead — this is about threatening the future of a generation of California kids. Those kinds of cuts — which absolutely will translate into a loss of teachers, school closures, and the end of music, art, and science programs — aren't just one-year measures that can be repaired later. These are deep reductions in the state's commitment to educating children who can't afford private schools — and those kids will suffer for years.

Closing parks, cutting social programs, and eviscerating aid to cities — which will mean another round of cuts at the local level — would do serious damage to California. And none of it is necessary.

The governor's pledge not to raise taxes demonstrates that, for all his talk of bipartisanship, at heart he's a George W. Bush Republican. Cutting state spending at this level as the nation heads into a recession is insane; all the governor's plan would do is drive the economy further into the tank, destroy more jobs, and reduce tax revenue, making next year's problem even worse.

Think about it for a second: just restoring the vehicle license fee, which is a modest tax on car ownership, would bring in more than \$4 billion, enough to save public education.

The richest Californians have done very well under the Bush tax cuts. And the deficits that those tax cuts created are part of California's budget problem. Even increasing state income taxes slightly on those very-high-wage earners would bring in as much as \$3 billion, according to the

CONTINUES ON PAGE 6 >>

Some progress on UC Extension

EDITORIAL There's progress to report on the development deal for the old University of California Extension campus. Sup. Ross Mirkarimi, whose district borders the project, has been holding meetings with all of the players, State Sen. Carole Migden has been putting pressure on the UC and the developer, and as of press time, it appears that the level of affordable housing could be increased from 16 percent to more than 30 percent.

The project still isn't perfect, and there are still plenty of details to work out. (Among other things, it appears that the developer may not get permission to demolish two historic buildings — some recent court decisions suggest that historic structures can be torn down only if there's no other alternative, and city documents show that a preservation alternative is feasible.) And as of press time, the developer, A.F. Evans, and Openhouse, the nonprofit that wants to dedicate part of the project to housing for queer seniors, were still at odds over some issues.

But by far the biggest problem with this 420-unit project was the lack of affordable housing — it was mostly rental units for rich people and retirement units for rich retirees — and that seems to be shifting. The Mayor's Office of Housing has agreed to take over the 80 Openhouse units and make 100 percent of them affordable. (The definition will, of course, need to be negotiated — there are plenty of queer seniors, particular those on disability, who won't be able to pay what the city often considers "affordable," and it's important that some units be set aside for very-low-income people.)

But overall, a project that was utterly unacceptable is now looking a whole lot better. There's a lesson here, of course: Before Mirkarimi and Migden got involved, the developer and the UC (which owns the land) were insisting that they couldn't budge an inch on the level of affordable housing. But when it became clear

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BUDGET

CONT.,

California Tax Reform Association — and since the rich can deduct state taxes from their federal payments, this would ultimately be a way to transfer money from Washington DC back to California.

That state's sales tax code is still stuck in another era, and all sorts of things defined as services don't get taxed at all — even though, according to the CTRA, “many ‘services’ are actually the temporary use of tangible commodities, such as admission to sporting events, ski resorts, golf courses, amusement parks, gyms and concerts, and should be in the tax base.” Fixing that problem would bring in another \$4 billion.

In other words, a few modest changes in the tax laws that would affect only the rich and those with excess disposable income would solve the budget deficit without cutting any services at all (except prisons, which need to be cut anyway). And that's without even addressing the regressive mess that is Proposition 13.

A revenue-based solution would also prevent a deep hit to the economy, because shifting money from the very rich (who don't tend to spend their marginal dollars) to the poor (who tend to put every new dollar right into the economy) is always a source of economic stimulus.

The Democratic leadership knows this. Most of the rank-and-file Democrats in the State Legislature know this. It's not rocket science. But politicians in California are terrified of raising taxes — but in 2008 they have to get over it. It's the responsibility of the Democratic leadership to educate the public about the real choices here, the real economics, the real stakes — and the only humane, credible solutions. If they cower in fear and cave in to the governor now, it's hard to imagine when they will ever be able to take a stand. **SFBG**

UC EXTENSION

CONT.,

that the project might not go forward, they came to the table. We have to wonder how many other projects that the city has approved could have been far better if city planners were willing to take a tougher line from the start.

This could still explode at any moment, but for now it's moving in the right direction. **SFBG**

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Dr. Farah Sefidvash

Maybe even worse, repealing rent control would destroy forever the soul of San Francisco, eliminating altogether the city's character and diversity.



From the *Altered Propaganda* series by Tom Kennedy. Send political art submissions to opart@sfbg.com.

Imagine San Francisco without rent control

OPINION If you think the mortgage foreclosure crisis is big, imagine what would happen to San Francisco if rent control were repealed.

With 180,000 rent-controlled apartments currently housing more than 350,000 San Franciscans, the end of rent control would be disastrous. Literally hundreds of thousands would be forced from their homes and forced to leave the city.

The pain and suffering people would face as they lost their homes would be immense, making the foreclosure problem seem insignificant by comparison. Maybe even worse, repealing rent control would destroy forever the soul of San Francisco, eliminating altogether the city's character and diversity and leaving it nothing more than a wealthy enclave affordable only to the very rich.

Envisioning the loss of rent control and the effect that would have is not fantasy. A statewide ballot measure this June would abolish rent control in San Francisco and all across California. The measure would also abolish requirements that developers include affordable housing in their projects. That means we could wake up on June 4 this year with all affordable housing in San Francisco gone — unless we all work

as hard as we can to save our rent control and our affordable housing.

In 1979, rent control was adopted in San Francisco, and it was accomplished only because thousands of San Francisco tenants made it happen. People collected signatures, made phone calls, walked precincts, packed City Hall hearings, and demonstrated and marched. Through collective grassroots activism, rent control became a reality. Now many of us think of rent control as something we've always had and a law that will always be there.

But we need to face reality: in five months, all limits on rent hikes could be gone. It won't be easy to save rent control, and we need to begin our work now. The fate of rent control will largely be up to voters in San Francisco and Los Angeles, where most California renters live. Los Angeles tenants are organizing and mounting a strong campaign there. We need to do the same in San Francisco.

The San Francisco campaign to save rent control will kick off Jan. 19 with a citywide mobilization of tenants and allied organizations to plan and begin our work. If we're going to save rent control, we need the same level of grassroots activism

we had when we fought to get rent control in 1979, and we need tenants to come to the Save Rent Control Convention and begin the hard work to keep our homes.

This will be a working convention: following an overview about the measure, we will map out strategies and plans for fundraising, voter registration and education, media strategies, Web site development, rally organization, and all of the other components that make for a successful grassroots campaign. The tasks are many, and there's not much time.

If we lose rent control, we'll lose not just our homes but also our city. Saving rent control is not a fight people can sit out and hope someone else will do something about. **SFBG**

Ted Gullicksen

Ted Gullicksen runs the San Francisco Tenants Union.

The Save Rent Control Convention will be Jan. 19, 1-4 p.m., at Centro del Pueblo, 474 Valencia (at 16th St.), SF. For more information on the rent control repeal measure, see www.saverentcontrol.net or www.sftu.org. For more information, call (415) 282-5525.

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LETTERS

GOOD FAKE GRASS

I read your "Turf War" story [1/2/08] with great interest and wanted to provide some additional information to your readers.

The goal of the Playfields Initiative is to expand access to and use of city parks. San Francisco is painfully short on athletic fields. We would need to create 60 new soccer, baseball, and softball fields just to meet current demand. As a result of this deficit, youth sports leagues can't expand, pickup games get cut short by permitted practices, and our fields are overused and end up in terrible condition. That's a bad situation for our families and for our neighborhoods.

By installing synthetic turf and lights, San Francisco can double the amount of time a field is open and double the number of people who can play there. The fields stay open during the rainy season and later in the evening and don't need downtime to rest or regrow. As they don't need to be watered, synthetic fields save between 100,000 and 200,000 gallons of water each year and reduce the use of pesticides and gasoline-powered lawn mowers.

There has been no scientific evidence showing that grass fields are safer or more environmentally sound than artificial turf.

Susan Hirsch

Director, City Fields Foundation San Francisco

A WORD FROM THE PINK PISTOLS

The state appeals court has refused to revive San Francisco's Proposition H ban on handgun possession. The city will now have to pay the legal expenses of the National Rifle Association.

Even though Sups. Chris Daly, Bevan Dufty, Tom Ammannio, Matt Gonzalez, and Ross Mirkarimi were advised that this misadventure would fail in court, they ignored

CONTINUES ON PAGE 8 »

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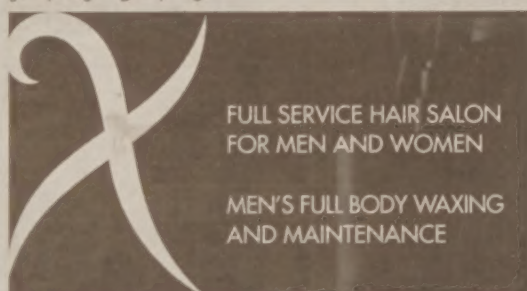
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January 16-19 and 23-26 @ Project Artaud, 450 Florida at 17th St.
CIRCOZERO.ORG

DAN DEACON WITH ULTIMATE REALITY

Ultimate Reality is a collaborative performance by Baltimore's Dan Deacon and Jimmy Joe Roche, combining an intense musical composition for electronics and drums with a psychedelic montage of Arnold Schwarzenegger films that is projected at a monumental scale. The forty minute music composition, written by Deacon, blasts from three sets of loudspeakers; driving and cinematic, the electronic piece is accompanied by two live drummers who pound a marching rhythm. The footage was appropriated by Jimmy from Schwarzenegger classics such as Terminator 2 and Total Recall to accompany the composition for Ultimate Reality. Jimmy has transformed the violent struggles of these films into a mesmerizing sequence of fantastic images where popular science fiction icons seep in and out of mirrored layers of kaleidoscopic color. Appearing with Heath, and KIT \$13, doors at 7:30pm for an 8pm show.
January 17 @ Great American Music Hall, 859 O'Farrell at Polk
GAMH.COM

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January 17 @ Landmark Theatres Embarcadero Cinema
EVENTBRITE.COM/EVENT/86721386

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January 18 @ The de Young Museum,
50 Hagiwara Tea Garden Drive in Golden Gate Park
DEYOUNGMUSEUM.ORG

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Once touted as the natural successor to Joni Mitchell, singer/songwriter Rickie Lee Jones proved no less idiosyncratic or mercurial; like Mitchell, Jones experienced significant commercial success at the outset of her career, but a restless creative spirit—combined with a stubborn refusal to fit comfortably into any one musical niche—sealed her ultimate destiny as that of a highly regarded cult heroine. Each show will be unique and focus on a different aspect of Rickie's career. Tuesdays, 8:30pm. \$30, with limited student tickets available through du Nord's box office.

January 22, 29 and February 5 @ Cafe du Nord, 2170 Market at Sanchez
CAFEDUNORD.COM
RICKIELEEJONES.COM

GUARDIAN

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Tom Boyer

San Francisco Pink Pistols

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CONCERT UPDATE

FEATURED SHOW



THE COOL KIDS
1/17 INDEPENDENT
WWW.MYSPACE.COM/GOCOOLKIDS

THIS WEEK

FRANCOISE HARDY
BIRTHDAY PARTY
W/ THE BARBARY
COASTERS
1/16 Rickshaw Stop

GOMORRAN SOCIAL
CLUB
MUSIC FOR ANIMALS
1/17 Rickshaw



DAN DEACON
ULTIMATE REALITY
1/17 Great American
Music Hall

THE COOL KIDS
1/17 Independent

THE BLAKES
MAGIC BULLETS
1/18 Bottom of the Hill

OM
LICHENS
1/18 Independent

CORNELIUS
1/18 Fillmore

LENNY KRAVITZ
1/19 Warfield

BIG FUN
THE PLEASURE KILLS
1/20 Hemlock Tavern

CIRCLE JERKS
1/22 Slim's

THE SHAKY HANDS
1/23 Bottom of the Hill

SILIAN RAIL
PARKER STREET
CINEMA
1/24 Hemlock Tavern

RYKARDA PARASOL AND
THE TOWER RAVENS
EXCUSES FOR SKIPPING
1/25 Cafe du Nord

MALDRID
THE UPTONES
1/25 Rickshaw



AU REVOIR SIMONE
1/26 Independent

THE STRUTS
1/29 Bottom of the Hill

THE PETS
LIVE FAST DIE
1/29 Knockout

MR. LIF &
THE PERCEPTIONISTS
1/29 Independent

CALLING ALL MONSTERS
TOUCH COMMITTEE
1/30 Edinburgh Castle

AUTOLUX
WOODEN SHIPS
1/31 Independent

VAMPIRE WEEKEND
1/31 330 Ritch

FOO FIGHTERS
2/2 Oracle Arena

SOCIAL STUDIES
THE OLD FASHIONED
WAY
2/2 Hemlock Tavern

NADA SURF (ACOUSTIC)
PORT O'BRIEN
2/2 Swedish Hall

FORREST DAY
2/2 Cafe du Nord

BLACK MOUNTAIN
HOWLIN' RAIN
2/4 Independent

MATT COSTA
2/5 Slim's

JAMES BLUNT
SARA BAREILLES
2/6 The Warfield



BLACK LIPS
2/8 Great American
Music Hall

HORROR POPS
THE PINK SPIDERS
2/8 Slim's

EDITORS
HOT HOT HOT
LOUIS XIV
2/8 Warfield

EMILY JANE WHITE
SONYA COTTON
2/8 Hemlock Tavern

TERRIBLE TWOS
2/9 Hemlock Tavern

SIOUXSIE
2/12-13 Fillmore

DRIVE BY TRUCKERS
2/13 Mezzanine



DI SHADOW &
CUT CHEMIST
2/13 The Grand

BIRDS & BATTERIES
TALKDEMONIC
2/13 Rickshaw Stop

THE KILLS
2/14 Rickshaw Stop

EMILY JANE WHITE
MIA AND JONAH
SONYA COTTON
2/14 Amnesia



ST VINCENT
2/17 Great American
Music Hall

THE HIVES
2/20 Fillmore

US BOMBS
FAR FROM FINISHED
2/21 Maxwell's

HIGH ON FIRE
2/23 The Uptown

EXODUS
2/24 Slim's

BUILT TO SPILL
2/24-25 Fillmore

GOLDEN BOYS
THE BLACK
2/26 Hemlock Tavern

MINIPOP
2/27 Bottom of the Hill

THE WALKMEN
THE BROKEN WEST
2/27 Independent

KELLEY STOLTZ
2/28 Independent



THE DODOS
OR, THE WHALE
2/28 Cafe du Nord

HOLY FUCK
2/29 Bottom of the Hill

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IN THE BLOGS

Pixel Vision Reports from Macworld, Mos Def and Jack Black, Buffy for prez

Noise Saul Williams, Hermaphrodite, club kids rap

Guardian's SF

Are the A's over?

Politics Hugues de la Plaza's autopsy, backlash against Mayor Newsom's power grab, City College investigation

Bruce Blog The electorate vs. the media

Jew out, Chu in

It took some prodding — to get both Ed Jew out and Carmen Chu in — but the Sunset District officially has a new representative on the Board of Supervisors, and the city has finally extracted itself from an eight-month-long political nightmare.

The sordid saga began last May, when FBI agents found \$40,000 in allegedly extorted cash during raids on newly seated District 4 Sup. Ed Jew's home and office, purportedly part of \$80,000 demanded from constituent businesses with permit problems.

Subsequent media reporting raised questions about whether Jew really lived in San Francisco, and he was eventually hit with federal criminal charges related to the alleged extortion scheme, local criminal charges on the residency issue, and a pair of city efforts to get him to vacate his seat on the board.

Jew and his two attorneys remained defiant, even after Mayor Gavin Newsom suspended Jew from the board in September 2007, naming city policy staffer Chu as an interim replacement. But the standoff ended suddenly Jan. 11 with a negotiated deal announced by Jew attorney Stuart Hanlon (who replaced two other attorneys in October 2007 and sought out the deal) and City Attorney Dennis Herrera.

"I cannot continue to fight all the battles I'm now facing," Jew said in a statement

read by Hanlon at the press conference detailing the deal, under which Jew resigned effective at noon the next day and agreed not to seek other elective offices or sue the city. Jew still faces his two criminal cases, and Hanlon said it was clear to him that Jew needed to end the fight to keep his board seat, saying of Jew, "He is in many ways a very naive man."

Newsom didn't show at the event but held his own press conference on the issue an hour later. "I will be meeting with Sup. Chu later this afternoon, and tomorrow I'll make my determination," Newsom told reporters, adding, "If she decides to stay and I agree with that, she'll have to go before voters in November," as spelled out in the City Charter.

When the pack of journalists then descended on Chu's office, she was reluctant to say she wanted the job. "It's certainly time to make that decision," she told reporters. But even after meeting with Newsom, she didn't want to make the decision, telling the *Guardian* that evening, "I just want to sleep on it and think about it."

Even after more meetings with Newsom the next day, Chu was still on the fence, prompting clerk of the board Angela Calvillo to have the office for the now-vacant supervisorial seat secured, the passkeys collected from Chu's staff, and even Chu's name scraped off the door.

That's when Chu finally

made her decision, which was announced in a statement from Newsom: "Today at 5:38 p.m. I administered the oath of office to Supervisor Carmen Chu." (Steven T. Jones)

Guardian lawsuit gets under way

The *Guardian's* lawsuit against the *SF Weekly* and its parent company, the 17-paper Phoenix chain Village Voice Media, got under way Jan. 14, with Superior Court Judge Marla Miller establishing a trial schedule and addressing jury-selection rules.

Miller became the trial judge after Richard A. Kramer, who has handled three years of pretrial preparation, said he couldn't accommodate a lengthy trial in his schedule. The case is expected to last from four to six weeks.

Miller said she will hear pretrial motions Jan. 16 and will begin the process of selecting a jury Jan. 17. Opening statements in the case will come sometime the following week.

The *Guardian* is suing the *SF Weekly* and VVM for predatory pricing, alleging that the *SF Weekly* has been selling ads below cost for the purpose of injuring the locally owned competitor.

To read the *Guardian's* key legal briefs, go to www.sfbg.com/lawsuit.



The execution-style murder of Justin Lee, 40, on Jan. 7 in the Mission District is the second case in two years of someone in the city's Witness Protection Program paying the ultimate price for returning to town alone against official advice. There have already been at least six murders in San Francisco this year.

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"The history of the Zoo has been controversial, especially since [privatization], and we just need to be brutally honest about everything."

Sup. Tom Ammiano

ALERTS

By Deborah Giattina
> alerts@sfbg.com

WEDNESDAY, JANUARY 16

Support Proposition A

The 78-year-old Palega Playground in the Portola District desperately needs an electrical upgrade and better accessibility for people with disabilities. Help out Portola residents in their effort to build support for Proposition A, the \$185 million bond measure to improve all city parks.
8 p.m., free
Cantwell Hall, St. Elizabeth's Church
Goettingen and Wayland, SF
(415) 821-5000

SATURDAY, JANUARY 19

Stand for choice

It's the 35th anniversary of *Roe v. Wade* and time once again for pro-lifers to come to San Francisco by the busload to march the streets in protest of abortion rights. Join a peaceful counterprotest and let them know where locals stand on the issue.
Meet-up 10:30 a.m., free
Justin Herman Plaza
Market and Embarcadero, SF
(415) 864-1278

Save rent control

Under the guise of eminent domain reform, a measure headed for June's state ballot could undo rent control laws in San Francisco if passed, affecting more than 180,000 Bay Area rental units. Yikes! Come to a convention sponsored by the San Francisco Tenants Union to discuss tactics for defeating it.
1 p.m., free
Centro del Pueblo
474 Valencia, SF
www.sftu.org

MONDAY, JANUARY 21

King for a day

Come to a city-sponsored celebration of Dr. Martin Luther King Jr. and his legacy. This event includes a spoken word reception and a presentation of a play about a fictional meeting between King and Malcolm X.
2-5 p.m., free
Malongo Casquelourd Center for the Arts
1428 Alice, Oakland
(510) 238-7219 **SFBG**

The zoo at City Hall

Hearings explore the deadly tiger attack and its ramifications

By J.B. Powell

> news@sfbg.com

City Hall looked like feeding time at a popular new zoo exhibit on the morning of Jan. 11. Hundreds of people spilled from a cramped fourth-floor hearing room. The aisles bristled with television cameras and microphones. But the only animals on display were officials of the privately managed San Francisco Zoo.

A little more than two weeks after a Siberian tiger escaped her undersized enclosure before killing a young man and badly injuring two of his companions, the Recreation and Park Commission and the Joint Zoo Committee summoned Zoo management to discuss the tragedy. But after hours of staff presentations and public testimony, many in attendance doubted whether the same public officials and private managers who failed to prevent the grisly Christmas Day mauling should be trusted to point the correct way forward.

"To have Rec and Park and the Joint Zoo Committee hold the hearing is inappropriate at best," animal welfare activist Deniz Bolbol told the *Guardian* after the meeting adjourned. "This is the same committee that has basically rubber-stamped every management arrangement at the Zoo for the last 14, 15 years."

In 1993 the city handed over control of the Zoo to the private San Francisco Zoological Society but retained ownership of the property and the animals housed there. The makeup of the Joint Zoo Committee, which is charged with overseeing the society's management, reflects this hybridized public-private arrangement. Three members of the city's Recreation and Park Commission sit on the body, as do three members of the Zoological Society's board of directors. According to Bolbol and other critics, the committee gives the private Zoo managers too long a leash.

"It's a joke," Bolbol charged, "because basically, you're asking them to self-regulate. You go to their meetings and there's never one dissenting voice. Anytime anyone in the public says anything critical, they just sweep it under the rug."

The main argument for Zoo privatization was a lack of city money for needed improvements. And without a doubt, the Zoological Society has raised lots of cash since it took over. In addition to the \$4 million dollars per year it receives from city taxpayers, the society waged a successful ballot campaign in 1997 for nearly \$50 million in public bond money and has raised almost that much in private donations. But controversy surrounds how these windfalls have been spent and



Since it was privatized the San Francisco Zoo has added visitor amenities but few improvements to the animal facilities.

GUARDIAN PHOTO BY CHARLES RUSSO

how the Zoo's private management has decided to operate the facility.

Past *Guardian* investigations turned up disturbing cases of animal suffering and lax safety standards (see "The Zoo Blues," 5/19/99, and "The Zoo's Losers," 5/7/2003) on the society's watch. Many animals have died of diseases associated with unclean living conditions and cramped quarters. The same Siberian tiger that escaped her outdoor grotto enclosure and killed the young man Christmas Day mangled a keeper's arm in late 2006. And last week's cover story, "Tiger Tales," uncovered accounts of past tiger escapes from the same grotto.

Nick Podell, chair of the society's board of directors, makes no apologies for his organization's focus

on the bottom line. "The primary function of the board is the raising of capital," he told us at the Friday hearing, adding, "We rely heavily on professional management for day-to-day operations."

When we asked Podell whether Zoo manager Manuel Mollinedo, who reportedly makes more than \$330,000 per year, conducted a review of the outdoor grotto enclosure in the wake of the 2006 attack, Podell fiercely defended Mollinedo but declined to comment directly, citing "active litigation." Shortly after the Christmas Day incident, Mollinedo acknowledged publicly that the grotto's walls were more than four feet lower than national standards. Nonetheless, Podell told

CONTINUES ON PAGE 12 >>

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ZOO CONT.

us he believes the director "is being railroaded and lynched."

But critics of the privatization deal have renewed calls for greater scrutiny. "I've always been skeptical of this public-private arrangement," Sup. Tom Ammiano told the *Guardian* by phone. "[Zoological Society leaders] look at what makes a profit first. In itself, that's not bad, but what are you sacrificing with that?"

City taxpayers will most likely sacrifice plenty in lawsuits and legal bills. Within a week of the Christmas Day debacle, the surviving victims hired celebrity lawyer Mark Geragos. City Attorney Dennis Herrera and his staff have already spent numerous billable hours jousting with Geragos in a high-profile spat over potential evidence. During the public hearing, Herrera and Geragos were down the street in Superior Court arguing over whether the city can search the victims' car and their cell

phones. As Ammiano put it, "This whole thing is probably going to be in lawyer land for a good while to come."

In the end, the privatization of the Zoo — hailed by advocates as the best way to bring needed funds to the facility — could very well cost taxpayers even more than expected. Indemnification clauses in the Zoo contract ostensibly absolve San Francisco of any legal jeopardy, but a separate clause clearly states that the city is liable for any "preexisting conditions." The grotto breached by the tiger on Christmas Day is almost 70 years old.

Officials won't speak on the record about potential city liability, but they privately say they won't be surprised if there are legal battles between the society and San Francisco over who has to pay the victims. Further blurring the line between the public and the private sector, the society has retained the services of former city attorney Louise Renne — the very person who negotiated the original lease agreement

on behalf of the city. At the hearing, she told us she did not expect any problems between her former boss, the city, and her new client, the Zoo. "But to tell you the truth," she added with a smile, "I haven't even looked at [the agreement] in years."

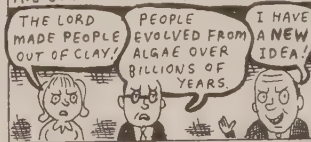
Sup. Sean Elsbernd, whose district includes the Zoo, voiced support for keeping the facility in private hands. But he did pledge that "if it comes down to a question of whether the city will pay for anything [the Zoological Society] did negligently, we will not.... They will pay for their negligence if negligence is found." Elsbernd has scheduled a hearing on the Zoo's woes for Jan. 28 before the Government and Oversight Committee, which he chairs, while Sup. Ross Mirkarimi has called for a hearing by the Budget Committee.

Ammiano told us, "The history of the Zoo has been controversial, especially since [privatization], and we just need to be brutally honest about everything." **—SFBG**

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BY LLOYD DANGLE

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The great escape

City College chancellor Phil Day is leaving his successor with a mountain of unfinished business

By G.W. Schulz

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There are some dark clouds hovering over City College of San Francisco. The District Attorney's Office is investigating political corruption allegations, a long-awaited audit of half a billion dollars in bond spending is just months from completion, and several infrastructure projects are running tens of millions of dollars over budget.

But Chancellor Phil Day won't be around to clean up those messes. He's leaving City College for a new job on the East Coast at the National Association of Student Financial Aid Administrators as early as March 1.

Day's announcement came just weeks before the school's Board of Trustees Jan. 10 unveiling of the results of an internal investigation into who knew what about City College money from taxpayers being diverted to an election campaign committee that should have operated entirely independently of the school.

The investigation concludes that there was no evidence that contractors made donations to a campaign committee formed by the school's leadership in exchange for favorable business arrangements.

But the report does confirm that two lower-level bureaucrats, Stephen Herman and James Blomquist, instructed business tenants who used school facilities — the coffer vendor Bean Scene and Bay Area Motorcycle Training — to sign rent checks over to the committee instead of to the school. Neither tenant appeared to have any intention of contributing to the committee.

The timing of the checks is also questionable. The school returned the Bean Scene's \$20,000 rent check shortly after recognizing a potential violation of the state's Education Code, which prohibits using school funds for electioneering purposes. But officials then violated the same provision when a \$10,000 rent check from the motorcycle-training outfit wasn't returned to public coffers until a year and a half later, when the *San Francisco Chronicle's* Lance Williams began snooping around.

"The fact that an apparent misuse of public funds could be discovered, corrected, and then occur again after

such a short period reveals a glaring lack of oversight of the College's involvement in fundraising from College contractors, literally from start to finish during the campaign," the report states.

City College's trustees and school administrators created the Committee to Support Our City College in 2005 as a campaign vehicle for convincing voters to authorize \$246 million in bond projects, the third such bond election for City College in a decade.

The report's executive summary in part downplays the significance of the *Chron* stories from last April that inspired the probe in the first place. Rather, it implies that the fund diversions had more to do with a poor accounting system and an 11th-hour decision to rush the bond election to voters with minimum preparation.

It's not clear how the report will impact a DA's investigation of the campaign committee related to the same allegations. The *Guardian* revealed last summer (see "Day's Dilemma," 8/8/07) that just days before the November 2005 election, Kamala Harris's office also requested documents stemming from the college's \$8.7 million purchase of land in Chinatown that the county determined was worth only \$1.7 million for tax purposes.

We also reported that City College's half a billion dollars in infrastructure improvements are running approximately \$225 million over budget and as a result, the school has gutted projects promised to voters and reallocated about \$130 million in order to sustain others (see "The City College Shell Game," 7/4/07). An expansive management audit of the school's bond spending is due in June.

In a prepared statement, Day insists the fund diversions were an accident, and he complains that if the San Francisco Ethics Commission had notified it of the mistake sooner, the school would have corrected it. The *Guardian* reported that the Ethics Commission had known the Bay Area Motorcycle Training check was illegally used by the committee but waited for more than a year to notify the state's Fair Political Practices Commission of a possible elections law violation (see "At the Crossroads," 7/18/07).



City College is facing a moment of truth as it deals with multiple scandals. | GUARDIAN PHOTO BY MATTHEW REAMER

"As the chancellor and CEO of this college, I take responsibility for these mistakes," Day's statement reads. "However, it is important to understand that these mistakes occurred innocently and inadvertently, and as soon as we learned of them, we took immediate action to rectify them."

An exasperated Day, who became City College's chancellor in 1998, said in a phone interview that he didn't believe the school's troubles would make it difficult for his successor to return to the ballot and get voters to approve bond projects they've already partially paid for, including a stem-cell technology training center.

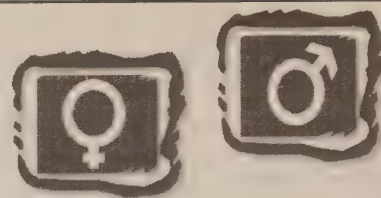
"I don't feel like I'm leaving someone with disarray," Day told us. "It's the people in the institution that sometimes make mistakes, not the institution itself."

Day's departure also comes as a building inspector hired by the school in 2003 alleges in a federal lawsuit that he was wrongfully terminated last summer for blowing the whistle on illegal building code violations and for making safety complaints during facility renovations. The suit was filed Dec. 24, 2007.

Plaintiff Lawrence Lauser contends that he'd repeatedly informed his bosses at City College that building codes were being violated during construction work, but there was no willingness to fix them.

Instead of being outright fired, Lauser alleges, he was told the work had run out. "That was a complete sham," his attorney, Frank Sarro, said. "There wasn't a lack of work at all." Lauser is also suing his union, the United Brotherhood of Carpenters and Joiners Local 22, for refusing to request arbitration with the school on his behalf.

"He just had a strong feeling that things should be done by the book," Sarro said of Lauser. "And his bosses didn't want to hear it." **SFBG**



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Showdown at 55 Laguna

Officials and activists push stubborn UC officials to make project more affordable

By Sarah Phelan
sarah@sfbg.com

Time is running out on attempts by Sup. Ross Mirkarimi, State Sen. Carole Migden, and Assemblymember Mark Leno to secure greater affordable-housing levels from the University of California, which wants to build private residential units on its UC Berkeley Extension campus at 55 Laguna in San Francisco.

Since the school site closed more than three years ago, critics have questioned how the UC's plan for the campus, which served a public use for more than 150 years, will benefit the community, while preservationists succeeded in getting the campus awarded historic landmark status.

But with the UC claiming "unrestricted power to take and hold real and personal property for the benefit of the university" in a public statement, the city's regulatory power is limited. The San Francisco Planning Commission is scheduled to consider the project Jan. 17, including the demolition of Middle Hall Gymnasium, the oldest building on the campus, and Richardson Hall Annex. But local and state legislative officials are focused on trying to get more affordable housing at the site.

Although negotiations were still ongoing at *Guardian* press time, the UC's plan was to demolish the two historically landmarked buildings on the 5.8-acre Hayes Valley campus and build 450 new housing units, 16 percent of them to be offered below market rates, about the minimum number under the city's inclusionary-housing law.

"But we're pushing hard at the bottom line," said Mirkarimi, who, along with Migden, Leno, the city's Planning Department, the Mayor's Office of Housing, and affordable-housing activists, has been meeting with developer A.F. Evans and Openhouse, a local nonprofit that intends to build an 80-unit, market-rate, LGBT-friendly, senior residential community on the site.

"And we are trying at a separate venue to appeal to the UC Regents to be more sensitive and cooperative in what their bottom line profit-

ability level is," Mirkarimi, whose District 5 includes Hayes Valley, told the *Guardian*.

Mirkarimi said he's in favor of preserving all five buildings at the site but that both the Planning Commission's Landmark Advisory Committee and the Board of Supervisors have voted to preserve only three. "We are trying to be pragmatic yet clear as to what our objectives are in trying to make a complex deal that's triangulated by UC Berkeley, A.F. Evans, and Openhouse, with UC as the big daddy in the room.

"UC can do almost what UC wants. But the city's leverage comes from UC asking for housing to be built and requesting a zoning change at a site that has become a magnet for crime and crime," Mirkarimi said. "It would also be negligent for UC to let this site remain in its current condition."

Under state law, the UC is exempt from city and county zoning and building codes if it builds educational facilities or projects that are deemed to be in the public interest. But according to officials with the City Attorney's Office, the UC is not exempt from such codes if it turns over its land for private development.

And then there's the city's claim that it never conveyed the title to Waller Street, which lies between Buchanan and Laguna streets and is essential to the project, giving opponents some leverage. The UC disputes the city's claim, but Mirkarimi maintains that the Board of Supervisors' control of the street "provides a contingency plan if we are not making progress. And either way, UC is going to have to pay for the right to Waller."

The UC's 55 Laguna project manager Kevin Hufferd confirmed that he is having "ongoing discussions with state and city officials" but declined to comment further.

"Frustrating" is how queer affordable-housing activist Tommi Aviccoli Mecca described the last-minute discussions about the 55 Laguna development plan. "A.F. Evans claims it won't be making any money and that they can't do any more," Mecca told the *Guardian*. He attended a Jan. 11 meeting with the company at which, he claims, the developers



The University of California proposes to tear down historic buildings on its 55 Laguna site in order to build housing that local officials say isn't affordable enough. | GUARDIAN PHOTO BY NEIL MOTTERAM

offered to increase affordability levels to 19.5 percent but Mirkarimi pushed for more.

"To his credit, Sup. Ross Mirkarimi keeps saying this is unacceptable," Aviccoli Mecca said, also lauding the Mayor's Office of Housing for trying to make Openhouse's project "100 percent affordable."

Currently, Openhouse's development includes no below-market-rate units, a situation Aviccoli Mecca claims the MOH hopes to change "through bringing in subsidies."

"Obviously, we are not against queer senior housing," Aviccoli Mecca said. "The issue is that this is a lousy deal. What are we getting? Nothing, but UC gains a lot of money. There's a crazy need for affordable housing and no way to justify this plan."

Filmmaker Eliza Hemingway, whose documentary *Uncommon Knowledge* records how the UC shuttered 55 Laguna with no input from — and little concern for — staff, students, and the surrounding community, believes that people have lost sight of the public use issue.

"They are worn down by the struggle, by trying to find a compromise because the space is empty, but the question remains: why is a public campus being privately developed?" Hemingway told us. She mourns the loss of educational programs and spaces that benefited the community and the lack of transparency that has marred the UC's plans.

"For there to have been such huge barriers to the public process over what is a huge amount of public land is unfortunate," Hemingway said.

Cynthia Servetnick of the Save the UC Berkeley Extension Laguna Street Campus told us her group is prepared to file a lawsuit under the California Environmental Quality

Act if the project as currently proposed is approved.

"We'd rather see a project that has 40 percent affordable housing at 50 percent [area median income] than a lawsuit, but \$38,000 a year [which would be the annual income requirement for seniors, the disabled, and people with AIDS to be able to afford one of Openhouse's units] is too high," she said, noting that the proposed units are small but could go for \$4,000 a month, rising to \$7,000 monthly for those who need more services and staff.

Claiming that recognition of the campus as a historic landmark assists project sponsors in accessing preservation incentives, including federal tax credits, Servetnick said, "A.F. Evans has its [environmental impact report] complete and is clearing the way for 450 units, but they could do that and save all the historic buildings, thus having the same profitability but more affordability. It's now or never. This is a new term for the mayor, we have a new city planning director, John Rahaim, and officials open to negotiating a win-win."

Migden was even more blunt. "Poor old-queers need a place to retire too," she said. "Either Evans and the UC up the affordability level to 40 or 50 percent and guarantee that some of the senior LGBT units are subsidized, or the project dies."

As of press time, A.F. Evans, Openhouse, the SF Planning Department, and UC representatives had not returned the *Guardian*'s calls.

Deferring to Mirkarimi to make an official announcement, Leno said, "I know that the meetings have been ongoing and that the issue of affordability is a priority, and I'm hopeful that we will have an agreement among all stakeholders shortly." SFBG

Life of the party

By Amanda Witherell
 > amanda@sfbg.com

GREEN CITY Amid the much-hyped speculation about whom Democratic and Republican party voters will choose as their respective presi-

dential nominees this year, California members of the Green Party will vote for their representative Feb. 5.

Candidates Jared Ball, Kent Hesplay, Jesse Johnson Jr., Cynthia McKinney, and Kat Swift met for their only planned debate Jan. 13 at Herbst Theatre in San Francisco, addressing a near-capacity crowd and laying out platforms that are decidedly more aggressive in tackling environmental and social problems than any proposed by the major-party candidates.

The candidates echoed one another on plans for immediate withdrawal from Iraq and shifting funding from the Pentagon into domestic programs for education, health care, and jobs. All professed grave concern about the environment, with Johnson calling the coal-mining method of mountaintop removal "ground zero for climate change."

By the end of the debate, Ball, a Baltimore hip-hop artist and professor in communications studies, fully endorsed McKinney, a former Democratic congressperson from Georgia. He emphasized that his greatest desire was for a strong national movement of people of all races, places, and income levels to continue what he called "incomplete revolutions" in the civil, labor, and women's rights movements.

McKinney received the longest, most sustained standing ovation of the evening when she said, "Please unite the party. We can't do it divided." She said the Greens represent the best hope of bringing together the large percentage of the country that's spurned membership in both the Democratic and Republican parties. "I've never seen anything like I've seen in the Green Party," she said. "Please come together."

Also on hand — not participating in the debate but taking questions afterward — was Ralph Nader, the Green Party presidential candidate in 2000 and 2004, who hasn't yet ruled out another run this year. Some Greens and other high-profile figures are urging him not to run and expressing concern that he's become a polarizing figure who could hurt

the party. Nader addressed the issue of party unity by saying, "I have very little to offer about how to unite the Green Party internally."

But he told the *Guardian* that if powerful institutional forces conclude to limit his or the Green Party nominee's access to the ballot, as he charges they did in 2004, he might run to highlight the need for greater political participation, saying, "I'll be deciding within the next month." Nader has sued the Democratic Party, the John Kerry-John Edwards campaign, the Service Employees International Union, and a number of law firms and political action committees for allegedly conspiring to prevent him from running for president in 2004.

"Ballot access is a major civil liberties issue," Nader said. "Without voters' rights, candidates' rights don't mean anything."

Yet the five announced candidates and Green Party activists on hand all seemed ready to rally around a new nominee for 2008, even as questions remain about whether the party should pool its energy and resources for national races or focus on state and municipal elections. Greens represent less than 3 percent of San Francisco's registered voters and are outnumbered by Republicans four to one. Statewide, Greens amount to less than 1 percent. However, nearly 20 percent of California voters and 30 percent in San Francisco decline to state any party affiliation.

"I'm not sure yet that running a presidential candidate helps to grow the party, based on the experiences of the last several presidential attempts, especially in contrast to us focusing on races that can be won locally," Sup. Ross Mirkarimi, a Green who helped found the party in California, told the *Guardian* outside the debate. When asked if a national Green Party candidate trickles down attention and funding to the grassroots races, he said, "The theory is that it does. There isn't any concrete evidence that it has coattails."

Since the Nader runs, Greens are wary of being tagged as presidential spoilers, but when that question was posed to this year's prospects, they denied that it accurately portrays the voting landscape. As McKinney said, "When you've got a million black people who go to the polls ... and nobody counts their votes ... then don't you dare call the Green Party spoilers." **SFBG**

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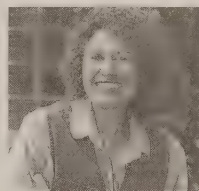
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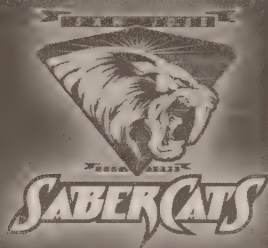
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NEWS + CULTURE

Return of blog anxiety

By Annalee Newitz
> annalee@techsploitation.com



TECHSPLIOTATION Six years ago I wrote a column titled "Blog Anxiety," which was all about how bloggers make me nervous and jealous with their lightning-fast news cycles. I bemoaned my inability to commit words to public record without waiting for editorial oversight and without waiting for publication day (inevitably several days if not weeks after I had written those words). I talked about how bloggers can cite sources they've talked to informally and how they seem blissfully unburdened by concerns about injecting a personal perspective into their writing.

That was before It All Changed. And by "It All Changed," I don't just mean that I became a blogger, which I did. More profoundly, I mean that blogs themselves have changed.

They are not the subterranean upstart media without rules anymore. I'm certainly not the first person to observe that blogs are fast becoming indistinguishable from mainstream media, and indeed places like the *New York Times* and the *Washington Post* have blogs that are often more newsy than the papers themselves. This blurring between formerly mainstream media and formerly alternative media means that the upstarts are having to follow old-school rules.

While I can't speak for all bloggers, I prefer not to publish anything on my blog that hasn't been edited. I don't want readers to see my spelling errors and craptastic leaps in logic, thank you very much (of course you'll still see many, but not as many as you would if there were no edits). I also spend a fair amount of time on the phone or on e-mail interviewing sources for my posts, as well as doing research. And I won't publish anything that I think will get me sued, is libelous, or is just plain wrong, even if it's funny. What I'm saying is that my blog is not exactly the unedited, stream-of-consciousness outpourings of a person in pajamas. Well, OK, I am often in pajamas.

Recently I was reading a conversation thread on Metafilter, one of my favorite still-subterranean Web sites for smart talk and slugging. Somebody mentioned my

science fiction blog io9.com, then snarked at me for starting a blog when I was on record saying that blogs freak me out. An unedited discussion full of spiky banter and maniacal analysis followed — exactly the kind of conversation I once associated with all blogs. People were nastier than they would have been if writing for a mainstream publication, but the cool ideas-to-noise ratio was nevertheless far higher than you'd ever get in *USA Today* or CNN.

And this brings me to what scares me about blogs now. I worry that instead of taking the Metafilter ethos mainstream, many blogs are leaving it behind. That's not because we have editors or talk to sources — I'm happy to see bloggers doing that. It's because our audiences are starting to be as big as those of the mainstream media, and the mainstream media have taught us to be afraid of saying what we really think to those audiences. They've taught us that we should tiptoe around hot-button issues like climate change and sex and delay publishing stories that might upset the government until such a time as the government is comfortable with those stories.

This is the source of my blog anxiety in 2008. Will blogs take on all the bad habits of the mainstream media, self-censoring when we should be publishing? Or will bloggers help the media progress just a little bit further toward independence of thought and bravery in publication?

It's still too early to tell. Even the most mainstream blogs don't suffer the same pressures that mainstream publications like the *New York Times* do. Blogs don't have the 100-year histories of many newspapers and magazines — they don't have the huge staffs and long, elaborate relationships with corporations and governments and famous, influential people. And I am glad we don't have that history. I hope we can make our own, new history and shake up the way news is made and culture is analyzed. And then, in 30 years, I hope a new medium will come along and kick our asses too. **SFG**

Annalee Newitz is a surly media nerd who spends all day and all night blogging and editing at io9.com. You think she's kidding about that, but she isn't.



Every one of the Democratic candidates has made worthwhile points, and John Edwards and Dennis Kucinich have driven the debate, but today Barack Obama is the choice.

PHOTO BY ERIC THAYER/GETTY IMAGES

Endorsements

Obama for president. No on 94–97. Yes on A. Our complete endorsements for the Feb. 5 election

PRESIDENT DEMOCRAT

BARACK OBAMA

This is now essentially a two-person race for the Democratic nomination, and no matter how it comes down, it's a historic moment: neither of the front-runners for the White House (and by any standard, the Democratic nominee starts off as the front-runner) is a white man. And frankly, the nation could do a lot worse than either President Hillary Clinton or President Barack Obama.

But on the issues, and because he's a force for a new generation of political activism, our choice is Obama.

Obama's life story is inspirational, and his speeches are the stuff of political legend. He can rouse a crowd and generate excitement like no presidential candidate has in many, many years. He has, almost single-handedly, caused thousands of young people to get involved for the first time in a major political campaign.

The cost of his soaring rhetoric is a disappointing lack of specific

plans. It can be hard at times to tell exactly what Obama stands for, exactly how he plans to carry out his ambitious goals. His stump speeches are riddled with words like *change* and exhortations to a new approach to politics, but he doesn't talk much, for example, about how to address the gap between the rich and the poor, or how to tackle urban crime and poverty, or whether Israel should stop building settlements in the occupied territories.

In fact, our biggest problem with Obama is that he talks as if all the nation needs to do is come together in some sort of grand coalition of Democrats and Republicans, of "blue states and red states." But some of us have no interest in making common cause with the religious right or Dick Cheney or Halliburton or Don Fisher. There are forces and interests in the United States that need to be opposed, defeated, consigned to the dustbin of history, and for all of Obama's talk of unity, we worry that he lacks the interest in or ability to take on a tough, bloody fight against an entrenched political foe.

Still, when you look at his positions, he's on the right track. He

wants to raise the cap on earnings subject to Social Security payments (right now high earners don't pay Social Security taxes on income over \$97,000 a year). He wants to cut taxes for working-class families and pay for it by letting the George W. Bush tax cuts on the rich expire (that's not enough, but it's a start). He wants to double fuel-economy standards. His health care plan isn't perfect, but it's about the same as all the Democrats offer.

And he's always been against the war.

It's hard to overstate the importance of that. Obama spoke out against the invasion when even most Democrats were afraid to, so he has some credibility when he says he's going to withdraw all troops within 16 months and establish no permanent US bases in Iraq.

Hillary Clinton has far more extensive experience than Obama (and people who say her years in the White House don't count have no concept of the role she played in Bill Clinton's administration). We are convinced that deep down she has liberal instincts. But that's what's so infuriating: since the day she won

election to the US Senate, Clinton has been triangulating, shaping her positions, especially on foreign policy, in an effort to put her close to the political center. At a time when she could have shown real courage — during the early votes on funding and authorizing the invasion of Iraq — she took the easy way out, siding with President Bush and refusing to be counted with the antiwar movement. She has refused to distance herself from such terrible Bill Clinton-era policies as welfare reform, the North American Free Trade Agreement, and don't ask, don't tell. We just can't see her as the progressive choice.

We like John Edwards. We like his populist approach, his recognition that there are powerful interests running this country that won't give up power without a fight, and his talk about poverty. In some ways (certainly in terms of campaign rhetoric) he's the most progressive of the major candidates. It is, of course, a bit of a political act — he was, at best, a moderate Southern Democrat when he served in the Senate. But at least he's raising issues nobody else is talking about, and we give him immense

credit for that. And we've always liked Dennis Kucinich, who is the only person taking the right positions on almost all of the key issues.

But Edwards has slid pretty far out of the running at this point, and Kucinich is an afterthought. The choice Californians face is between Hillary Clinton and Barack Obama. And Obama, for all of his flaws, has fired up a real grassroots movement, has energized the electorate, and is offering the hope of a politics that looks forward, not back. On Feb. 5, vote for Barack Obama.

PRESIDENT REPUBLICAN

RON PAUL

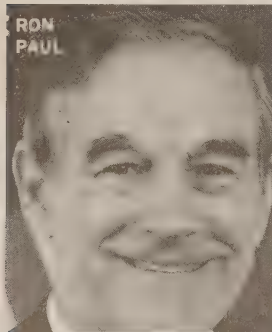
We have a lot of disagreements with Ron Paul and his libertarian worldview. He opposes the taxes that we need to make civil society function and the government regulations that are essential to protecting the most powerless members of society. From its roots in the Magna Carta and Adam Smith's economic theories to the Bill of Rights, it's clear

CONTINUES ON PAGE 20 »

Endorsements CONT.

the United States was founded on a social compact that libertarians too often seem to deny. And Paul compounds these ills in the one area in which he departs from the libertarians: he doesn't support federal abortion rights. He's been associated with some statements that are racially insensitive (to say the least). He clearly shouldn't be president.

But he won't — Paul isn't going to win the nomination. So it's worthwhile endorsing him as a protest vote for two reasons. His presence on the ballot serves to show up some of the



hypocrisies of the rest of the GOP field — and he is absolutely correct and insightful on one of the most important issues of the day: the war.

Paul is alone among the Republican candidates for president in sounding the alarm that our country is pursuing a dangerous, shortsighted, hypocritical, expensive, and ultimately doomed strategy of trying to dominate the world militarily. He opposed the invasion of Iraq and thinks the US should pull out immediately. It's immensely valuable to have someone like that in the GOP debates, speaking to the conservative half of our country about why this policy violates the principles they claim to hold dear.

Paul is absolutely correct that if we stopped trying to police the world, ended the war on drugs, and quit negotiating trade deals that favor multinational corporations over American families and workers, we would be a far more free and prosperous nation.

PRESIDENT GREEN

CYNTHIA MCKINNEY

We endorsed Ralph Nader for president in 2000, in large part as a protest vote against the neoconservative politics of the Bill Clinton administration (the North American Free Trade Agreement, the General

Agreement on Tariffs and Trade, welfare "reform," etc.). And Nader's Green Party campaign had a place (particularly in a state the Democrats were going to win anyway). We've never been among those who blame Nader for Al Gore's loss — Gore earned plenty of blame himself. But four years later we, like a lot of Nader's allies and supporters, urged him not to run — and he ignored those pleas. Now he may be seeking the Green Party nomination again. Nader hasn't formally announced yet, but he's talking about it — which means he still shows no interest in being accountable to anyone. It's too bad he has to end his political life this way.

Fortunately, there are several other credible Green Party candidates. The best is Cynthia McKinney, the former Georgia congressional representative, who has switched from the Democratic to the Green Party and is seeking a spot on the top of the ticket. McKinney has her drawbacks, but we'll endorse her.

The real question here is not who would make a better president (that's not in the cards, of course) but who would do more to build the Green Party and promote the best course for a promising third party that still hasn't developed much traction as a national force. We've been clear for years that the Greens should be working from the grass roots up: the party's first priority should be electing school board members, community college board members, members of boards of supervisors and city councils. Over time, leaders like Mark Sanchez, Jane Kim, Matt Gonzalez, and Ross Mirkarimi can start competing for mayor's offices and posts in the State Legislature and Congress. Running a presidential candidate only makes sense as part of a party-building operation. (That's what Nader did in 2000, and for all the obvious reasons he's incapable of doing it today.)

But the Greens insist on running candidates for president, so we might as well pick the best one.

McKinney has a lot to offer the Greens. She's an experienced legislator who has won several tough elections and taken on a lot of tough issues. As an African American woman from the South, she can also broaden the party's base. She was a solid-progressive in Congress, where she was willing to speak out on issues that many of her colleagues ducked (she was, for example, one of the few members to push for an impeachment resolution).

McKinney has her downside — in recent years she's been flirting with the loony side of the left, getting a bit close to some Sept. 11



conspiracy theories that hurt her credibility (although she's also made some very good points about the attacks and the lack of a serious investigation into what happened). And some of her supporters have made alarmingly anti-Semitic statements (from which, to her credit, she has attempted to distance herself). But she has to come out now, strongly, to denounce those sorts of comments and show that she can build a real coalition.

With those (serious) reservations, we'll give her the nod.

PROPOSITION 91 (USE OF GAS TAX)

NO

Prop. 91 is essentially an effort to ensure that revenue from the state's gas tax goes only to roads and highways. It's a moot point anyway: Proposition 1A, which passed last year, did the same thing, and now even proponents of 91 are urging a No vote.

But we're going to take this opportunity to reiterate our opposition to Prop. 1A, Prop. 91, and any other ridiculous effort to restrict the use of gasoline tax revenues.

It should be clear to everyone at this point that the widespread overuse of automobiles is having far bigger impacts on California than just wear and tear on the roads. Cars are the biggest single cause of global warming, and they kill and injure more Californians than guns do, causing enormous costs that are borne by all of us. Driving a car is expensive for society, and drivers ought to be paying some of those costs. That should mean extra gas taxes and a reinstatement of the vehicle license fee to previous levels (and extra surcharges for those who drive Hummers and other especially wasteful, dangerous vehicles). That money ought to go to the state General Fund so California doesn't have to close state parks and slash spending on schools and social services, as Gov. Arnold Schwarzenegger is proposing.

PROPOSITION 92 (COMMUNITY COLLEGE FUNDING)

YES

Prop. 92 is another example of how desperate California educators are and how utterly dysfunctional the state's budget process has become.

The measure is complicated, but it amounts to a plan to guarantee community colleges more money — a total of about \$300 million a year — and includes provisions to cut the cost of attending the two-year schools. Those are good things: community colleges serve a huge number of students — about 10 times as many as the University of California system — many of whom come from lower-income families who can't afford even a small fee increase. And, of course, as the state budget has gotten tighter, community college fees have gone up in the past few years — and as a result, attendance has dropped.

Part of the way Prop. 92 cuts fees is by divorcing community college funding from K-12 funding — and that's created some controversy among teachers. Current state law requires a set percentage of California spending (about 40 percent) to go to K-12 and community college education, but there's no provision to give more money to the community colleges when enrollment at those institutions grows faster than K-12 enrollment.

Some teachers fear that Prop. 92 could lead to decreased funds for K-12, and that's a real concern. In essence, this measure would add \$300 million to the state budget, and it includes no specific funding source. This worries us. In theory, the legislature and the governor ought to agree that education funding matters and find the money by raising taxes; in practice, this could set up more competition for money between different (and entirely worthy) branches of the state's public education system — not to mention other critical social services.

But many of the same concerns were voiced when Prop. 98 was on the ballot, and that measure probably saved public education in California. The progressives on the San Francisco Board of Education all support Prop. 92, and so do we. Vote yes.

PROPOSITION 93 (TERM LIMITS)

YES

This is pathetic, really. The term-limits law that voters passed in 1990 has been bad news, shifting more

power to the governor and ensuring that the State Assembly and the State Senate will be filled with people who lack the experience and institutional history to fight the Sacramento lobbyists (who, of course, have no term limits). But the legislature isn't a terribly popular institution, and the polls all show that it would be almost impossible to simply repeal term limits. So the legislature — led by State Assembly speaker Fabian Núñez, who really, really wants to keep his job — has proposed a modification instead.

Under the current law, a politician can serve six years — three terms — in the assembly and eight years — two terms — in the senate. Since most senators are former assembly members, that's a total of 14 years any one person can serve in the legislature.

Prop. 93 would cut that to 12 years — but allow members to serve them in either house. So Núñez, who will be termed out this year, could serve six more years in the assembly (but would then be barred from running for the senate). Senators who never served in the assembly could stick around for three terms.

That's fine. It's a bit better than what we have now — it might bring more long-term focus to the legislature and eliminate some of the musical-chairs mess that's brought us the Mark Leno versus Carole Migden bloodbath.

But it's sad that the California State Legislature, once a model for the nation, has been so stymied by corruption that the voters don't trust it and the best we can hope for is a modest improvement in a bad law. Vote yes.

PROPOSITIONS 94, 95, 96, AND 97 (INDIAN GAMBLING COMPACTS)

NO

We supported the original law that allowed Indian tribes to set up casinos, and we have no regrets: that was an issue of tribal sovereignty, and after all the United States has done to the tribes, it seemed unconscionable to deny one of the most impoverished populations in the state the right to make some money. Besides, we're not opposed in principle to gambling.

But this is a shady deal, and voters should reject it.

Props. 94-97 would allow four tribes — all of which have become very, very wealthy through gambling — to dramatically expand the size of their casinos. The Pechanga,

Morongo, Sycuan, and Agua Caliente tribes operate lucrative casinos in Southern California, spend a small fortune on lobbying, and convinced Gov. Arnold Schwarzenegger to give them permission to create some of the largest casinos in the nation. Opponents of this agreement have forced the issue onto the ballot.

The tribes say the deals will bring big money into the state coffers, and it's true that more gambling equals more state revenue. But the effective tax rate on the slot machines (and this is all about slot machines, the cash engines of casinos) would be as little as 15 percent — chump change for a gambling operation. And none of the other tribes in the state, some of which are still desperate for money, would share in the bounty.

The big four tribes refuse to allow their workers to unionize. While we respect tribal sovereignty, the state still has the right to limit the size of casinos, and if the tribes want the right to make a lot more money, they ought to be willing to let their workers, not all of them Indians, share in some of the rewards. We're talking billions of dollars a year in revenue here; paying a decent salary is hardly beyond the financial ability of these massive operations.

The governor cut this deal too fast and gave away too much. If the tribes want to expand their casinos, we're open to allowing it — but the state, the workers, and the other tribes deserve a bigger share of the revenue. Vote no on 94-97.

PROPOSITION A (NEIGHBORHOOD PARKS BOND)

YES

This \$185 million bond has the support of a broad coalition of local politicians and activists, Mayor Gavin Newsom, and every member of the Board of Supervisors. It would

put a dent in the city's serious backlog of deferred maintenance in the park system.

The measure would allocate \$117.4 million for repairs and renovations of 12 neighborhood parks, selected according to their seismic and safety needs as well as their usage levels. It would also earmark \$11.4 million to replace and repair freestanding restrooms, which, the Recreation and Park Department assures us, will be kept open seven days a week.

The bond also contains \$33.5 million for projects on Port of San

and reconstruction of city playgrounds — which includes a partnership with a private foundation that wants to install artificial turf. There's no question that the current fields are in bad repair and that users of artificial turf appreciate its all-weather durability. But some people worry about the environmental impact of the stuff, which is made from recycled tires, while others wonder if this bond will end up giving control of 7 percent of our parkland to the sons of Gap founder Don Fisher (their City Fields Foundation is the entity contributing matching funds for city-led turf conversions). Although the Rec and Park Department has identified 24 sites for such conversions, none can take place without the Board of Supervisors' approval — and the supervisors and the Rec and Park Commission needs to make it clear that if neighbors don't want the artificial turf, it won't be forced on them.

Prop. A also earmarks \$5 million for trail restoration and \$5 million for an Opportunity Fund, from which all neighborhoods can leverage money for benches and toilets through in-kind contributions, sweat equity, and noncity funds.

And it includes \$4 million for park forestry and \$185,000 for audits.

With a 2007 independent analysis identifying \$1.7 billion in maintenance requirements, this is little more than a start, and park advocates need to be looking for other, ongoing revenue sources. But we'll happily endorse Prop. A.

PROPOSITION B (DEFERRED RETIREMENT FOR POLICE OFFICERS)

YES

We've always taken the position that relying exclusively on police officers to improve public safety is as useless as simply throwing criminals behind bars — it's only part of the solution

and will never work as an answer all on its own.

But we're also aware that the city is suffering a dramatic shortage of police officers; hundreds are expected to retire within a few short years, and those figures aren't being met by an equal number of enrollees at the academy.

So we're supporting Prop. B, even if it's yet another mere stop-gap measure the police union has dragged before voters, and even though the San Francisco Police Officers Association is often hostile to attempted law enforcement reforms and is never around when progressives need support for new revenue measures.

Prop. B would allow police officers who are at least 50 years of age and who have served for at least 25 years to continue working for three additional years with their regular pay and benefits while the pension checks they'd have otherwise received collect in a special account with an assured annual 4 percent interest rate.

The POA promises Prop. B will be cost neutral to taxpayers, and the city controller will review the program in three years to ensure that remains the case. Also at the end of three years, the Board of Supervisors, with a simple majority vote, could choose to end or extend it.

POA president Gary Delagnes added during an endorsement interview that department staffers in San Francisco who reach retirement age simply continue working in other police jurisdictions. If that's the case, we might as well keep them here.

No other city employees are eligible for such a scheme, which strikes us as unfair. And frankly, one of the main reasons the city can't hire police officers is the high cost of living in San Francisco — so if the POA is worried about recruitment, the group needs to support Sup. Chris Daly's affordable-housing measure in November.

But we'll endorse Prop. B.

PROPOSITION C (ALCATRAZ CONVERSION PROJECT)

NO

We understand why some people question why a decaying old prison continues to be a centerpiece of Bay Area tourism. A monument to a system that imprisoned people in cold, inhumane conditions doesn't exactly mesh with San Francisco values.

But the Alcatraz Conversion Project, which proposes placing a half-golf ball-like Global Peace Center atop the Rock, is a wacky idea that looks and sounds like a yuppie tourist retreat and does little to address the island's tortured past. People don't have to support everything with *peace* in the title.

The proposal includes a white domed conference center for nonviolent conflict resolution, a statue of St. Francis, a labyrinth, a medicine wheel, and an array of what proponents call "architecturally advanced domed Artainment multimedia centers."

We agree with the ideal of dedicating the island to the Native Americans who fished and collected birds' eggs from this once guano-covered rock for thousands of years and whose descendants carried out a bold occupation at the end of the 1960s. But this proposal seems based on wishful thinking, not fiscal or environmental realities.

The plan is backed by the Global Peace Foundation, which is a branch of the San Francisco Medical Research Foundation, a Mill Valley nonprofit founded by Marin resident and Light Party founder Da Vid. It's just goofy. Vote no. **SFBG**

*Next week:
Alameda County endorsements.*

GUARDIAN PHOTO BY NEIL MOTTERRAM



Francisco land, including a continuous walkway from Herons Head Park to Pier 43 and new open spaces at regular intervals along the eastern waterfront. While some argue that the Port should take care of its own property, it's pretty broke — and there's a growing recognition that the city's waterfront is a treasure, that open space should be a key component of its future, and that it doesn't really matter which city agency pays for it. In fact, this bond act would provide money to reclaim closed sections of the waterfront and create a Blue Greenway trail along seven miles of bay front.

One of the more questionable elements in this bond is the \$8 million earmarked for construction

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GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN PICKS



JAN. 16-22, 2008
SEE NANCY

By Johnny Ray Huston
✉ johnny@sfbg.com

Don't miss Nancy Wilson — see "An Evening with Miss Nancy Wilson." It showcases a singer with one of the biggest songbooks in the world — and a way with a word like no other. Miss Wilson can make a phrase slice through the air in at least 1,000 different directions, depending on her wise whims. For proof, go to EMI's new box set of her Capitol recordings and the rerelease of the stellar *Nancy Wilson Show* (on CPI). Then go to Pixel Vision (www.sfbg.com/blogs/pixel_vision) for my interview with her.

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WEDNESDAY
JAN. 16

EVENT

Randall Kennedy

What do black people think of a black law professor at Harvard University? In his latest work, *Sellout: The Politics of Racial Betrayal* (Pantheon), Kennedy observes how African Americans negotiate identity by erecting racial and social barriers. Those with power and prestige, like Barack Obama, Condoleezza Rice, and Supreme Court Justice Clarence Thomas, are vilified as sellouts, converts to a white society that perpetuates racial inequality. Drawing on previous and contemporary examples, including his own experience, the outspoken Kennedy peers into the perceived meaning of the heavy-handed label, its constant usage, and its legitimacy — or lack thereof. (Kevin Lee)

8 p.m., \$19
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www.cityboxoffice.com

EVENT

"Ask a Scientist: Evolution of Language"

Where did language come from? Terrence Deacon, biological anthropology and linguistics scholar at the University of California at Berkeley, will be explaining some of the key distinctions between humans, primates, and other animals in terms of cognition and language in a comfortable café setting. He'll also be tackling how we communicate, given the complexity human languages have acquired, and how we got to this point. My favorite theory on this topic is by neuroscientist and linguist Jonathan Shay: he thinks the human brain evolved quickly between 250,000 and 50,000 years ago because of the pressures of tribalism. Since communities are based around a common language, in order to be successful at war, tribes had to go further than heated battle and break the other group's code! (Benedict Sinclair)

7 p.m., free
Axis Café
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MUSIC/EVENT

Françoise Hardy Birthday Party

All of the boys and girls who appreciate voice paired with acoustic guitar love the simple yet rich beauty of Françoise Hardy. If Bob Dylan can yield so many movies, where in the hell is one about Hardy? Cameras justifiably love her as much if not more, she's as enigmatic and removed, and some of her recent recordings are less dodgy than what Dylan has coughed up. In honor of Hardy's 64th birthday, the folks behind Bardot a Go Go are throwing a party. The Barbary Coasters and Hélène Renaud will perform Hardy covers (here's hoping someone draws from her 1972 album *If You Listen* — first issued by Hypopotam, now available through Virgin — which is as now-sounding as Vashti Bunyan or *Chelsea Girl*—era Nico). Brother Grimm will spin tunes by ye-ye's shyest and brightest star. (Huston)

8 p.m., \$8
Rickshaw Stop

155 Fell, SF
(415) 861-2011
www.rickshawstop.com

THURSDAY
JAN. 17

MUSIC/FILM

"Ultimate Reality"

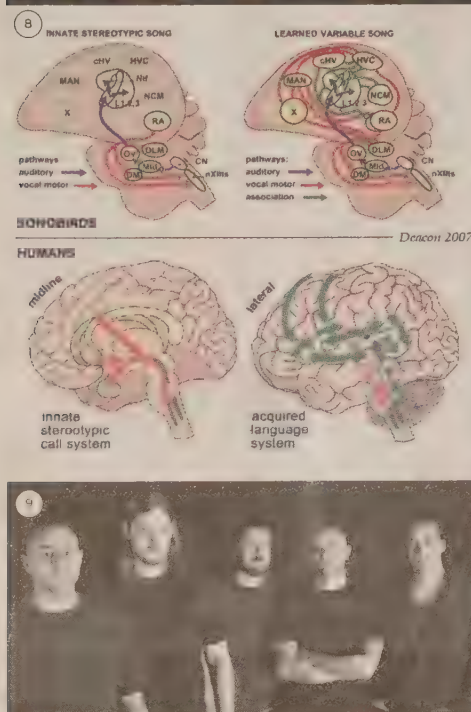
Arnold Schwarzenegger was pretty cool before he was governor: he did steroids, he looked like a human balloon animal, he was the Terminator, and I thought he really was a robot till I was like 11, at which point I realized the cyborg inflections in his voice were in fact the peculiar cadences of his Austrian accent. Anyway, this show features Dan Deacon and Jimmy Joe Roche, a spectacular electronic music duo, accompanied by a montage of our gubernatorial hero's films projected onto a giant screen for everyone's enjoyment, the whole thing dubbed "Ultimate Reality." Also appearing is the only band I know that's more psyched than a bus full of cheerleaders: KIT. Bring earplugs. (Amy Glasenapp)

With Health
8 p.m., \$13
Great American Music Hall
859 O'Farrell, SF
(415) 885-0750
www.musicchallsf.com

EVENT

"Autism, Visual Thinking, Animal Behavior, and Design: A Presentation by Dr. Temple Grandin"

The title piece in Oliver Sacks's essay collection *An Anthropologist on Mars* (Alfred A. Knopf, 1995) is devoted to Dr. Temple Grandin; in fact, Sacks took his tome's title from Grandin's description of her experience living with autism. As Grandin's superior book *Thinking in Pictures and Other Reports from My Life with Autism* (Doubleday, 1995) attests, she's capable of telling her own story — and of channeling autism's sensory extremes into personal and scientific breakthroughs. The sections of *Thinking in Pictures* devoted to animal behavior (and the compassionate design of farm equipment) are remarkable. Grandin will delve into those subjects at this lecture. (Huston)



7 p.m., \$9-\$14
Exploratorium, McBean Theater
3601 Lyon, SF
(415) 561-0363
www.exploratorium.edu

MUSIC

Dead City Rockers

The first can't-miss bill of 2008 boils over with three bands that, each playing alone, would be reason enough to haul your carcass down to Bottom of the Hill. The party boasts sets by a pair of San Francisco faves, garage cats Teenage Harlets and the raucous White Barons, plus Sweden's Dead City Rockers, who work perfect greaser dos and "Hey! Hey! Hey!" choruses with equal confidence. How much old-school fun is this gonna be? The Barons and the Rockers are celebrating the release of their split 7-inch (that's *vinyl*, kids) on Champagne and Cocaine Records. Leave your iPod at home — this shindig's all about, as the Dead City Rockers' snazzy logo promises, "vintage punk rock." (Cheryl Eddy)

9 p.m., \$8
Bottom of the Hill
1233 17th St., SF

(415) 621-4455
www.bottomofthehill.com

FRIDAY
JAN. 18

MUSIC

"Friday Nights at the de Young: Season 3 Kick-off Event"

In collaboration with Intersection for the Arts, the de Young Museum hosts a night of jazz featuring eight ensembles playing music inspired by its permanent collection. Kicking off the kickoff event is the Marcus Shelby Jazz Orchestra, which performs at 6:30 p.m., and closing it up before 10 p.m. is the Mitch Marcus Quintet. Live music livens up the museum Friday nights, courting a younger, more diverse crowd. This is the third season of Friday nights; I can't believe it's been three years since the de Young reopened to enormous crowds. Opening night was one of those rare times when art inspired even transportationless curmudgeons like me to leave their neighborhoods and go somewhere other than a bar. (Glasenapp)

5-10 p.m., \$6-\$10
De Young Museum
50 Hagiwara Tea Garden Dr., SF
(415) 750-7694
www.famsf.org/deyoung

SATURDAY
JAN. 19

VISUAL ART

Shaenon K. Garrity
Shaenon K. Garrity, award-winning creator of the comic *Narbonic* (Blueshift Studios, 2003), now rerun on www.narbonic.com, is the Cartoon Art Museum's artist in residence this month. Visitors will be able to watch her work like a zoo animal and discuss cartooning with her. Check out her stuff online first, or visit www.modern.arts.com, which she edits. Garrity is a major mouthpiece for manga; her articles on the form can be found in *Manga: The Complete Guide* (Del Rey, 2007), *Nickelodeon Magazine*, and the specialist mags *Otaku USA*, *Shojo Beat*, and *Shonen Jump*. Ask her all of those burning questions you've stored up about drawing comics but were afraid to

Without the threat of money or fame, imagination goes a long way.

ask because most cartoonists smell funny. (Sinclair)

1-3 p.m., \$6
Cartoon Art Museum
655 Mission, SF
(415) CAR-TOON
www.cartoonart.org

FILM

Disposable Film Festival
The Disposable Film Festival celebrates the rise of unplanned, unrehearsed, live-action videos made using accessible, ubiquitous technology like camera phones, webcams, and one-time-use cameras. The festival reflects the widespread popularity of online media distribution sites like YouTube and MySpaceTV by inviting amateurs and professionals alike to submit their work for a fee of 99¢. Even if posting your videos online doesn't satisfy your urge to become a seasoned disposable filmmaker, you still have a shot at ephemeral greatness. Videos are chosen

based on how they work independently as short films. You can be assured that the projects selected will amaze and disturb you, because without the threat of money or fame, imagination goes a long way. (Glasenapp)

8-11 p.m., \$5-\$8
Artists' Television Access
992 Valencia, SF
(415) 824-3890
www.atasite.org

SUNDAY
JAN. 20

COMEDY

"Fresh Faces of Comedy"

SF Sketchfest cofounders and directors David Owen, Cole Stratton, and Janet Varney pride themselves on bringing more than live sketch comedy. In addition to featuring dozens of live performers, Sketchfest mixes in television, film, and music. "Fresh Faces of

(1) Nancy Wilson, (2) cover of *Turned to Blue* by Wilson (see "See Nancy"); (3) Randall Kennedy (see Wed/16); (4) Dr. Temple Grandin (see Thurs/17); (5) Françoise Hardy (see Wed/16); (6) Marcus Shelby, performing at "Friday Nights at the de Young: Season 3 Kick-off Event" (see Fri/18); (7) Sal Mineo on the set of *The Gene Krupa Story* (see Sun/20); (8) "Ask a Scientist: Evolution of Language," including a discussion of language and song in songbirds and humans (see Wed/16); (9) One Hundred Suns (see Sun/20); (10) "Ultimate Reality" (see Thurs/17); (11) detail of Shaenon K. Garrity drawing (see Sat/19); (12) Dead City Rockers (see Thurs/17); (13) Tim and Eric, performing at "Fresh Faces of Comedy" (see Sun/20)

PHOTO OF ONE HUNDRED SUNS BY GENE BARNES; PHOTO OF TIM AND ERIC BY PAMELA LITTKY

CONTINUES ON PAGE 24 >>

TEMPLE

FRIDAY · JANUARY 18th

DIMITRIS MYKONOS
DESTRO · SWAYZEE
TONE · DJ VON
DURBEN · JASWHO?

FRIDAY · JANUARY 18th

INLAND KNIGHTS
AMIT SHOHAM · TONE
PAUL HEMMING · DESTRO
HOMERO ESPINOSA · ROOZ

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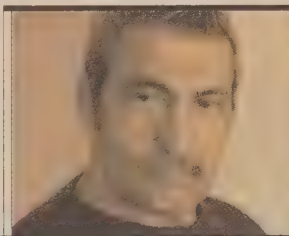
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THE SAN FRANCISCO BAY GUARDIAN PICKS

From left: Michael Parenti
(see Tues/22); still from *I Like
Webcam* by Myles Lewando,
screening at the Disposable
Film Festival (see Sat/19)



PICKS CONT.

Comedy" is just one example — take some not-so-fresh faces like Bob Odenkirk of *Mr. Show* fame, Michael Showalter from *Stella*, and Tim and Eric from Adult Swim's *Tim and Eric Awesome Show*, add a film competition featuring some youthful talents for network consideration, throw in Zach Rogue from indie group Rogue Wave, and what do you have? I'm not really sure either, but it sure as hell sounds like a good time. (Lee)

8 p.m., \$25
Mezzanine
444 Jessie, SF
(415) 625-8880
www.mezzaninesf.com

FILM

The Gene Krupa Story

As a light chaser to the Chet Baker doc *Let's Get Lost* at the Castro Theatre, why not float like heady smoke across the bay for a little more druggy jazz biography? It isn't often — in fact, next to never — that you'll get a chance to see *The Gene Krupa Story* on the big screen. The 1959 film features irresistible punk Sal Mineo in the lead role as the legendary rapid-fire drummer with a fondness for the devil's music and the devil weed. Needless to say, Hollywood softens Krupa's story, but who cares when you have a chance to stare at young Mineo and to enjoy the too rarely filmed talents of costar Susan Kohner, best known for stealing Douglas Sirk's 1959 version of *Imitation of Life* from Lana Turner and Sandra Dee? (Huston)

7 p.m., \$5.50–\$9.50
Pacific Film Archive
2575 Bancroft, Berk.
(510) 642-0808
www.bampfa.berkeley.edu

MUSIC

One Hundred Suns

San Francisco natives One Hundred Suns work like lead welders, building up and breaking down huge slabs of extraheavy metal with acetylene fury. Thunderous toms cascade into burbling double bass, and huge down-tuned chords ring out dirgelike, omens of more guttural humming to come. Singer Andre Toledo wields his

powerful glass-gargling bellow above the din, and the songs are propelled by his tortured midrange exhortations as the drums churn along underneath. When the band kicks into double-time thrash, the atmosphere of dread draws closer around the listener, and eerie, wuthering samples are the harbingers of metal cataclysms to come. (Ben Richardson)

With Santhai and Skin Horse
9:30 p.m., \$6
Hemlock Tavern
1131 Polk, SF
(415) 923-0923
www.hemlocktavern.com

TUESDAY JAN. 22

EVENT

Michael Parenti

Effective muckraking is an art form, and no one wields the title of old master like Michael Parenti, who in his 45-year-long career as one of the left's most outspoken political analysts has left no topical stone unturned, from race to class, terrorism to imperialism,

globalization to sexual politics. His latest collection of essays, *Contrary Notions* (City Lights Books, 2007), offers an overview of his obsessions and includes some stories of a more personal nature, such as his memories of growing up in East Harlem. Proud publisher City Lights — no stranger to raking the muck — hosts a book signing and release party for Parenti in its literati-magnet North Beach locale. (Nicole Gluckstern)

7 p.m., free
City Lights Books
261 Columbus, SF
(415) 362-8193
www.citylights.com

The Guardian's listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address, city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size.

TITLE *Monito*

THE STORY In 2006, Wolfinger temporarily left his job at Tartine Bakery to help a friend open a restaurant in Bogotá, Colombia. Traveling northeast to the Sierra Nevada, he made a chance connection with an Arhuaco merchant, a member of the largest of four indigenous groups in the area who have vigorously defended their cultural and political independence in the state for hundreds of years and whose only link with the outside world comes via the coffee trade and twice-a-year journeys to buy bread-making supplies. Wolfinger offered his bread-baking skills in exchange for passage into the mountains. With the blessing of an Arhuaco religious leader and clearance from the local commander of the Revolutionary Armed Forces of Colombia (FARC) guerrilla group, Wolfinger lived with an extended Arhuaco family in the Sierra during the coffee harvest.

BACKGROUND The San Francisco photographer graduated from Pomona College in 2004 with a BA in politics.

SHOW "Behind the Clouds: Coffee and Custom in Columbia's Sierra Nevada," through Feb. 14. Tartine Bakery, 600 Guerrero, SF. (415) 487-2600, www.tartinebakery.com

LOCAL ARTIST:
Eric Wolfinger



2239 Polk (at Green St.) (415)775-4287

www.goldenthread.org 415.626.4061



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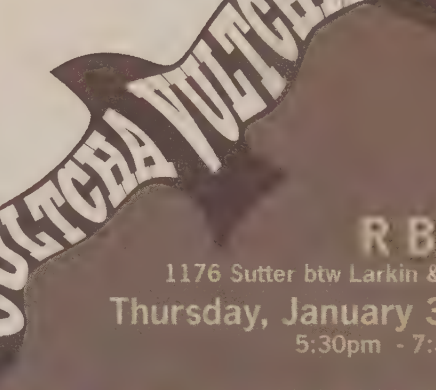
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THE UPTONES

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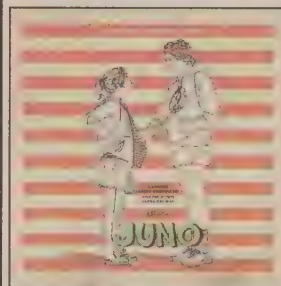
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5:30pm - 7:30pm

Take MUNI: 2,3,4,19,47,49

RASPUTIN MUSIC & DVDS

REVIEWS & RECOMMENDS



Juno

Soundtrack

Rhino

Every once in a while, a soundtrack comes along that is great just by itself. *Juno* fits that bill, brilliantly sequencing between a modern indie-folk point of view (with tracks by Kimya Dawson, Cat Power, Belle and Sebastian and Sonic Youth) and classic rock by the likes of the Kinks, Mott the Hoople, The Moldy Peaches, Velvet Underground and Buddy Holly. The songs are all great, but like many great soundtracks, what matters most is that the album maintains the tone of the movie throughout, low-key and yet optimistic and offbeat.

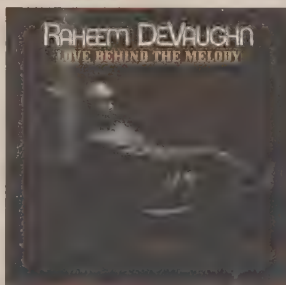
10.89

Raheem DeVaughn Love Behind the Melody

Zomba

DeVaughn calls himself a hippie, and he wants to spread love, but that's about the limit to that connection. He falls more squarely in with the R&B singer/smoothie tradition, crooning about connecting in a clear, pristine voice over hip-hop soul beats. Bringing producers like Bryan Michael Cox and guests like Too Short, Big Boi and Floetry, you know there's a healthy dose of grit to go with the sugar. What's really special about Raheem though is that he's a natural performer, with a voice to die for

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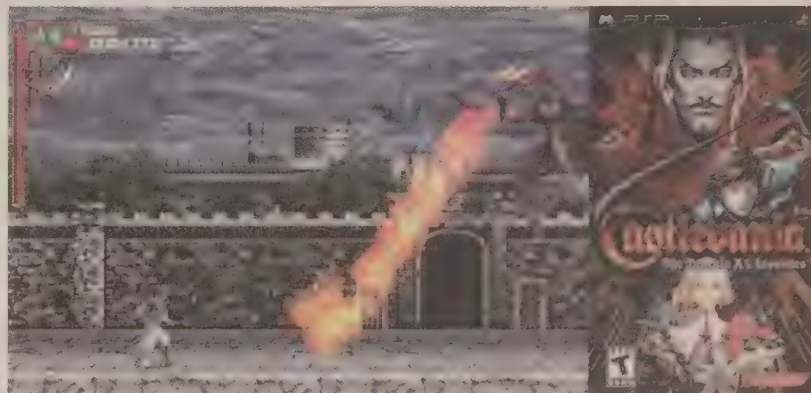
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SAN LORENZO STOCKTON VALLEJO

trash pop culture news, notes, and reviews



The children of the night — what sweet music they make in *Castlevania: The Dracula X Chronicles's* *Symphony of the Night* and *Rondo of Blood*.

Does it suck?

Castlevania: The Dracula X Chronicles
(Konami; Sony PSP)

GAMER I have a friend who only likes really, really hard games — the kind in which fast-moving, shooting things spawn more fast-moving, shooting things at an exponential rate. When he said *Castlevania: The Dracula X Chronicles* is hard, I didn't laugh and call him a sissy.

Dracula X is actually a remake of a game for PC that came out in Japan in 1993, where it was concisely titled *Demon Castle Dracula X: Rondo of Blood*. It hailed from the end of the era when the purpose of a game was to devour as many quarters as possible. In both games you play Richter, a vampire killer. Dracula has kidnapped some hot, nubile females, and your job is to whip and beat your way through armies of his demonic minions in order to rescue them from secret rooms in his 2-D, side-scrolling castle.

You can only get hit a few times before you die, and almost everything deals damage. If you die three times, you have to start the level again, which is hair-pulling frustrating if the thing killing you is at the end. You can unlock the ability to play one of the women, the spirited Maria, who has more powerful attacks than Richter but less life and takes more damage.

Your character gets one main weapon and one subweapon. The number of the subweapon's uses depends on how many hearts you have collected by beating up the scenery. One of Maria's subweapons is a cat. That's right — you can hurl *cats* at your enemies! "Look! It's a giant floating skull! *Kitty bonzai!*"

The graphics are pretty highly improved over the original: the game has been redone with excellent 3-D cut scenes and 3-D-rendered sprites. It looks better than most of the other things I've seen on the PSP. Most of the music consists of disco remixes of songs from

various games in the *Castlevania* series. It took me a while to get used to it, and it kind of hampers one's immersion in the game. The reason that I decided to check out *Castlevania: The Dracula X Chronicles* is that it comes with both the original *Rondo of Blood* — in English — and the well-loved *Castlevania: Symphony of the Night*, which came out in 1997 for the PlayStation and the Sega Saturn.

Konami has made no changes to *Symphony of the Night*, which is good for fans of the original, and the quirks that were there in 1997 are still present. The new version handles the difference in shape between a TV screen and a PSP screen with vertical letterboxing, which struck me as both a bit cheap and a lot annoying. But the player adapts to it fairly easily. One suspects that Konami included the old games as a gimmick to sell copies of the *Rondo* remake, but having spent a good 20 hours replaying *Symphony of the Night*, I'm not going to complain too much.

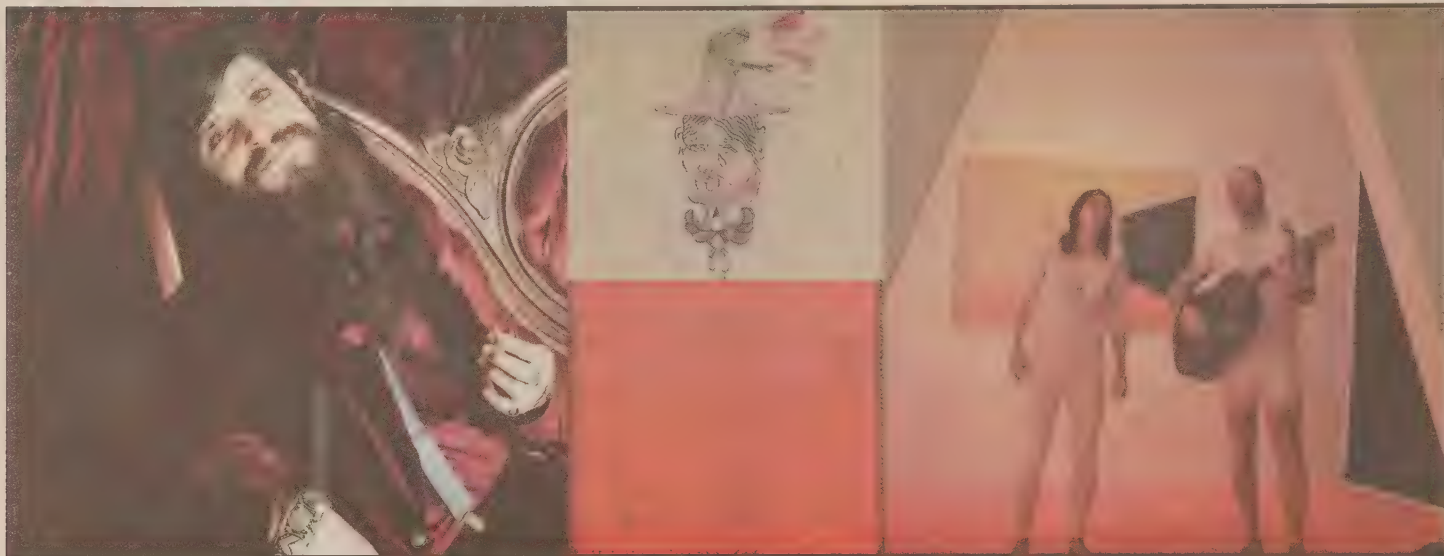
In short, *Castlevania: The Dracula X Chronicles* is a pretty decent remake of *Rondo of Blood*. Its downfall is that it's frustratingly hard compared to other platformers today. But the inclusion of *Symphony of the Night* makes the game well worth the money — if you have the cockroachlike persistence to battle through *Rondo of Blood* to the point where you unlock it! (Kea Johnston)

THE MIX

- (1) Black Heart Procession and Loquat, Bottom of the Hill, SF. Preshow act Totally Darryl? Totally not funny.
- (2) The Dickies: still rocking and telling offensive jokes, Red Devil Lounge, SF
- (3) Lupe Fiasco, Fillmore, SF
- (4) Fairies take over the Ferry Bldg., SF
- (5) Andrei Rublev, Pacific Film Archive, Berk.

music

Beauty is in the eye of the dreamy-eyed song spinner with art school training beneath his velveteen trou. See for yourself when Devendra Banhart (left) performs at the San Francisco Museum of Modern Art and perhaps even signs copies of the exhibition booklet for "Abstract Rhythms: Paul Klee and Devendra Banhart" (top center, Banhart's *Thunderbird Maiden Smokey*). Elsewhere Chris Duncan shows his animations of the record cover (bottom center) he created for Pale Hoarse (performing at Duncan's fall show at Gregory Lind Gallery, right) at a bash at Artists' Television Access. Color me impressed.



Pop op

By Kimberly Chun
kimberly@sfbg.com

SONIC REDUCER "Omigod, I totally love that." A doll-faced, teenage dead ringer for Zoëy Deschanel gawks dreamily at a dabbled dwarf cactus

drifting off the edge of a cream-colored sheet of paper — jaw a-dangling, china blue eyes a-gobbling. It's not often you catch a snatch of pure rock 'n' roll idol worship amid the pristine white walls of a museum space, yet here it was, flowering quietly in the San Francisco Museum of Modern Art room that hosts the shifting collection of Paul Klee prints gathered and loaned by San Francisco's father of the pill, Carl Djerassi. These days the Klee pieces are sharing space with the whimsy-washed ink, watercolor, and graphite works by San Francisco Art Institute graduate and international psych-folk rock emissary (and *Guardian* copydesk swear-jar star) Devendra Banhart, who performs at the museum Jan. 17 in celebration of "Abstract Rhythms: Paul Klee and Devendra Banhart."

The small show opened quietly, but judging from the cool kids reverently orbiting the pieces, word is

slowly leaking out about this charming clutch of images, which displays both opera lover Klee's most music-inspired, antic pieces — is that the musical fruit of a bean burrito or bassoon emerging from a posterior in *Der Fagottist* (The bassoonist)? — and Banhart's sweetly humorous paper pieces depicting a fictitious fan called Smokey, who's also the center of his recent, somewhat decentered LP, *Smokey Rolls Down Thunder Canyon* (XL). Banhart is clearly a man of many gifts: here, *Flowering Corn Maiden Smokey* and *Banded King Snake and Thunder Maiden* show off a playful yet refined eye and an overflowing though focused imagination with a transfigurative bent that conjures Giuseppe "Fruit Face" Arcimboldo.

While the word *show* is increasingly, happily confused in both its musical and visual art contexts — and the term *pop* becomes more relevant in the art world than in the shiny plastic disc marketplace — the exhibit arrives as yet another instance of the healthy, ever-bubbling and brewing cross-pollination going on between the two types of media since the turn of the century. That highly consensual crossover fever dream is evident at art openings throughout the Bay every first Thursday, and it's heartening to know that just as music becomes a harder proposition to tackle

commercially and art has become a bigger business, musicians are finding their way toward new audiences and artists are courting toward pop. And while spaces like 21 Grand and LoBot Gallery weather their share of hassles, newbies like the month-old Fort Gallery are throwing open their doors undeterred. The last, a Mission District space, is currently showing collage and sculpture by Ryan Coffey by appointment only — "Until we quit our day jobs," co-owner Jesi Khadivi says with a laugh — but Khadivi and cohort Vanessa Maida promise a mix of art, barbecue, live music, and special soirees like the Jan. 16 movie night that will juxtapose Ranu Mukherjee's *Sustenance* short with Alejandro Jodorowsky's tripin-dicular *The Holy Mountain* (1973).

The blend of high art and low-down sounds isn't new, ace genre bender Chris Duncan asserts: music-art hybridization "has always been around on different levels, but I think most people who make art also make music, or are very much influenced by music. As far as different mediums and different ways of doing things, the lines are so blurred at this point. For me, I like to keep busy, and I like getting a lot of people involved in stuff. I can get lost in my studio for a long time, and it gets kinda lonesome."

This may explain why Duncan

— whose visual art career has been far from dormant, considering his fall solo show at Gregory Lind Gallery — has been dipping his toes into other creative wellsprings: on Jan. 18 he'll celebrate the first release of SF twosome Pale Hoarse's *The Gospels* on his new label, the Time Between the Beginning and the End. Call it a handmade labor of love: Duncan stitched and silk-screened about 100 multihued covers for the limited-edition record. Each one — available at Aquarius Records and via Duncan's Hot and Cold Web site — promises to shimmer with different tones beneath the pink fluorescent-ink silk screen.

It's the first record the Oakland artist has made, though he once designed a cover for a Jade Tree split with Songs: Ohia and My Morning Jacket, as well as for Battleship's *Presents Princess* (Ononswitch, 2005). "There's a total Sub Pop Singles Club influence, for sure. Music has always been part of my whole trip, and record collecting was such a big part of my growing up," says Duncan, whose also recently edited his first book, *My First Time: A Collection of First Punk Show Stories* (AK Press), a project that mushroomed from a slim zine, and he's embarking on the next issue of the wonderful art zine he assembles with Griffin McPartland, *Hot and Cold*. (The next issue sounds like a

doozy and will include contributions from Colter Jacobsen, Chris Corales, and Hisham Bharoocha and a CD by Golden Bears, a new project from the Quails' Julianna Bright and Seth Lorinczi.) "Making a record fulfilled the need to hand-make stuff," Duncan continues. "A lot of projects I do outside painting are about gathering and collecting things, doing records, zine assembling. Now I'm inspired to put out a record every year." **SFBG**

MOVIE NIGHT

With *Sustenance* and *The Holy Mountain*
Wed/16, 8:30 p.m., \$5 donation
Fort Gallery
838 Wiese, SF
www.fortgallery.com

DEVENDRA BANHART

Thurs/17, 8 p.m., \$15-\$20
Phyllis Wattis Theater
San Francisco Museum of Modern Art
151 Third St., SF
www.sfmoma.org

PALE HOARSE

With Raven and Hannah, visuals by
Chris Duncan, and shorts
Fri/18, 8 p.m., \$6
Artists' Television Access
992 Valencia, SF
www.atasite.org

For more, see *Sonic Reducer* Overage at www.sfbg.com/blogs/music.

3-D Technicolor

Cornelius paints a space between minimal and meta on *Sensuous*

By Johnny Ray Huston
 > johnny@sfbg.com

A Cornelius concert at the Fillmore is great because Cornelius, a.k.a. Keigo Oyamada, appreciates the setting's history far better than your average rocker. It's also ideal because the venue is kitty-corner from Japantown, where the colors on the metal boxes containing pencils and crayons at the Kinokuniya stationery store aren't far — logistically or in spirit — from the drip-paint blue, yellow, red, and black on the cover of his latest album, *Sensuous* (Everloving).

Vivid color has long been important to Cornelius's aesthetic. I'll never forget the day I bought the initial, Japanese edition of his 1997 album *Fantasma* (Matador) at Kinokuniya's bookstore. I was blown away to discover that its Orangesele packaging included a pair of white earphones — and even more wowed when I put on those earphones and realized that Oyamada had used three-dimensional digital recording to chart new rock-and-space vistas.

A decade later Oyamada remains clear about his concepts, breaking down the differences between his last three albums in the simplest terms. "*Fantasma* was an album that

included all sorts of information that was gathered and edited," he writes via e-mail when asked about his approach to music and visuals. "*Point* (Matador [2001]) was an album that included information that was necessary, and it was arranged that way. *Sensuous* is like a brushed-up version of *Point*." Indeed, commencing with the breeze-grazed chimes of the title track and closing with the warm cyborg night-night of Oyamada's take on the Dean Martin chestnut "Sleep Warm," *Sensuous* finds a precise midpoint between *Fantasma*'s meta-Disney excess and *Point*'s sharp minimalism.

Filtered through e-mail channels, Oyamada is less forthcoming than I remember him being during a stroll through Chinatown one night around the time of *Fantasma*'s United States release. He suggests that his wife, Takako Minekawa — who hasn't released a recording under her own name since 2000's *Maxi On*, on Polygram — will probably share her music with listeners again someday, noting that last year she recorded with Ryuichi Sakamoto. Oyamada says his son, Milo (named after the child of *Planet of the Apes*'s Cornelius), is a fan of the '70s pop band Godiego, who made the theme song for the



Wide-eyed and *Sensuous*: Cornelius casts a spell with soundscapes and spectacle.

Japanese TV show *Monkey*. He states that he's looking forward to visiting relatives and eating Italian food while in San Francisco. (It's no accident that Oyamada named his influential — though now defunct — record label Trattoria.)

Nonetheless, Southern California might be a highlight of Cornelius's current tour. He has a date at the Walt Disney Concert Hall in Los Angeles. "A Cornelius show is a synchronization of sound and visuals and it's influenced by Disney's *Fantasia*," Oyamada says when asked about the

venue. "I was trying to make a rock version of *Fantasia* [in *Fantasma*]. So I'm very happy [to be playing there]."

Oyamada knows better than anyone that sound charts limitless outer and inner space, suggesting other worlds and also bridging different countries (say, Brazil and Japan) and time periods (say, from the '60s to 10 years from now). Looking through one of Cornelius's Web sites, I happened on a photograph of Oyamada posing happily with Caetano Veloso, a find that immediately brought a new perspective to the way I hear

particular recordings by both artists. Certainly, the inspiration for *Fantasma* (a still-ahead-of-its-time collection that was rejected as too fractured and manic by some US rock critics who had no problem "kissing Beck's feet") can be found in Veloso's recently reissued 1972 album *Araçá Azul* (Lilith), an album that — returned for refunds by a multitude of confounded consumers — was similarly radical in its application of collage aesthetics to symphonics.

"About two years ago I went to go see [Veloso's] show around the time Takako [Minekawa] did a remix of his son Moreno's band [Moreno+2]," Oyamada explains when asked about the photo. "He performed music that ranged from standard bossa nova to avant-garde compositions, and covered DNA and Nirvana. It's in my top three of the best shows I've ever seen in my life."

Some people rank Cornelius shows high on their lists, thanks to Oyamada's gift for spectacle. As for *Sensuous*, its highlights — especially the gliding flight of "Omstart," a collaboration with Erland Øye — have a prismatic quality that no colored pencil or paintbrush, even the 70-some varieties at Kinokuniya, can approximate. **SFBG**

CORNELIUS

Fri/18, 8 p.m., \$25
 Fillmore
 1805 Fillmore, SF
 (415) 346-4000
www.cornelius-sound.com

ADRIFT AND LOVIN' IT: CASTANETS' RAY RAPOSA IS CAUGHT RAMBLING

It couldn't have happened any other way, really: Ray Raposa, the wise-beyond-his-years voice behind the Castanets moniker, is chatting with me by phone from a motel room. As a chronicler of the wandering spirit and a champion of the blue highways who has spent many of his days on the road — ever since completing high school at 15 in order to roam the country by bus — Raposa is entirely qualified to discuss his latest disc, *In the Vines* (Asthmatic Kitty), from such familiar turf. Inevitable, even, if we're willing to talk about such heady fare as fate — a subject about which, judging from *In the Vines*, Raposa has more than a few ideas. The album was inspired in part by a Hindu fable about being the victim of an unavoidable destiny, and it's a theme that drifts specterlike among the ripples of pedal steel and squalls of electronic treatments that hover at the edges of Raposa's troubled rasp. Look no further than the slowly unsettling opener, "Rain Will Come": "So it's going to be sad, and it's going to be long / And we already know the end of this song," he portends with the gravest of emphasis over a mesmerizing blues-folk acoustic guitar line before, in confirmation of such claims, the song

explodes in shrieking, devastating electronic white-noise chaos.

And the other inspiration for *In the Vines*? Wandering, of course, and so a motel room it must be, then — in Portland, Ore., specifically — while Raposa assembles a new backing band for his upcoming West Coast tour. "You know, one day I sat down and counted," the songwriter says, chuckling. "And the number of places I mention on that album runs in the double digits, easily."

It's a telling comment, but not without its complications: much of the Castanets catalog feels like a tug-of-war between the lure of the road and the desire to put down roots and build a community. Take "Three Months Paid," an intimate confessional on which Raposa reveals, "I was ready to settle down" — and even lists a few possible locales — over a plodding drum track while synths whirr and bleep in hesitation at the mention of domesticity. Above it all, an aching pedal steel floats onward and upward, much like the song's narrator, who, intriguingly, manages to sound both relieved and rueful about his decision to keep moving on. Or perhaps neither emotion is involved and the singer merely acknowledges his fate.



PHOTO BY SHANA NOVAK

"It's a tough one — I get more writing done when I'm at home than on the road, but I get so much inspiration from roaming," Raposa explains. Having recently given up his Brooklyn, NY, apartment to accommodate a rigorous touring schedule, the former San Diego resident — "I can't survive too long without seeing the ocean," he jokes of his bicoastal tendencies — sounds energized by his newfound freedom.

After all, so much of the Castanets journey has been guided by a spontaneous, largely improvisational attitude, which has ushered in an impressive cast of collaborators over the years — ranging from labelmate Sufjan Stevens to kindred spirit Matthew Houck of Phosphorescent — and encouraged a willingness to incorporate elements of electronic ambience, free jazz, and noise rock into the spooky-country framework.

Such fearlessness also extends to the Castanets live experience. "I can't imagine doing the same thing every night," Raposa asserts in explanation of his largely unscripted approach to performance. "For me, to do so would mean there'd be no authenticity, no spontaneity. No, I'd rather just let things go where they may." (Todd Lavoie)

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With Sholi and El Olio Wolof
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 (415) 861-5016
www.cafedunord.com

Messy Marv at large

After a year in jail for gun possession, Messy Marv hits the ground running

By Garrett Caples
> a&cletters@sfbg.com

Even the short list of elite Bay Area rappers — say, Too Short, E-40, Keak Da Sneak, and Mistah FAB — must include the Fillmore's own Marvin Watson Jr., a.k.a. Messy Marv. Since selling 15,000 units of his debut, *Messy Situations* (Ammo, 1996), at age 16, Mess has consistently earned impressive independent numbers: his solo discs *Disobayish* (Scalen/Sunday, 2004) and *Bandannas, Tattoos, and Tongue Rings* (Scalen/SMC, 2005) both sold 20,000, while his collaboration with San Quinn, *Explosive Mode* (Presidential, 1998), has moved more than 50,000.

Mess began 2007 with *Da Bidness* (Gateway/SMC), the creation of a supergroup formed with Keak and PSD, which, according to SMC's Will Bronson, was last year's best-selling local independent disc, at 19,000 and counting. Mess's current project, *Draped Up and Chipped Out 2* (Scalen/SMC), dropped at the year's end. By mid-December, *Draped* was the number one independent and number 13 overall album on the Music Monitor Network, which tracks sales from major United States indie chains.

The soundtrack to an uncompleted film, *Draped* consists mostly of songs by Mess — spitting alongside national talent like Mike Jones, Juvenile, and Sean Paul — plus tracks from local heavyweights like G-Stack and B-Legit. Despite its various hands, the disc still has an album feel, containing some of Mess's best work since *Bandannas*. Highlights include his singles "My Life Is a Movie," which showcases a hook by the late Mac Dre, and "Sei Luv," a rare foray into romantic R&B. With multiple business ventures in the works — including a clothing line and a reality TV show — and perpetual major-label interest, Mess is as likely as any Bay rapper to go nationwide.

Coming from the Fillmore's projects, however, presents challenges most artists don't face. When I spoke with Mess, he was fresh out of Santa Rita Jail, where he spent the past year on a weapons charge.

"I was charged with felony possession of a firearm, my second firearm case," he said. "The deal was three years' state pen, but my legal defense got me a year. Now I'm back out, try-

ing to turn my negative situation into a positive.

"Jail didn't stagnate anything as far as my label Scalen," continued Mess, who even recorded a *Draped* intro behind bars. "They had a phone so I could do my business and my time. I have a strong team behind me."

Nonetheless, given California's three-strikes law, another felony gun charge could land Mess serious prison time. When asked if he's worried, however, he got a little heated.



Sprung: Messy Marv follows up his local independent best-seller *Da Bidness* with the new *Draped Up and Chipped Out 2*.

PHOTO BY IAN VAN DOMMELEN

"Now you sound like the SF police," he said — the last thing a rap reporter wants to hear. "Are we trying to make people think I don't care about going to jail?" he asked, citing his displeasure with a May 15, 2007, *San Francisco Chronicle* article implying his gun toting had ruined his career opportunities.

"I felt real exploited by that article," Mess said. "I said I'd rather be caught with than without, any day. The way the murder rate is, it's like that. I don't regret any of it. I'd rather people read about me in jail than read about me dying or being shot."

He has a point. I absolutely hate guns, as do SF voters, who passed Proposition H — banning possession and sale of firearms within city limits — in 2005. But Prop. H was struck down Jan. 9 by the First District Court of Appeal, based on a challenge by the National Rifle Association, for conflicting with state law, and I think it's hypocritical to condemn rappers for carrying guns in a society that refuses to ban

them. Street rappers like Mess have to maintain a presence in the hood to preserve their credibility and fan base. But money and fame make them targets for violent crime.

"We need some kind of protection," insisted Bay legend Spice 1, who was shot in the chest during a Dec. 3, 2007, attempt to break into his Escalade while he slept inside. The bullet pierced his lung, leaving him in critical condition, though he's now out of danger and recovering.

"Entertainers should get a break, but we can't even wear [bulletproof] vests," added Spice, who has had six gun charges, including four in California that predate the three-strikes law. "Marv ain't trying to jack nobody. He's trying to protect himself."



ANNA HALPRIN: AT THE ORIGIN OF PERFORMANCE

Terrace Galleries: Jan 18–Apr 6, 2008

Pioneer of postmodern dance, Anna Halprin is known for the "task," the idea that everyday activities and gestures are worthy of exploration. Like Marcel Duchamp and John Cage, she showed us the extraordinary in the ordinary. Diagnosed with cancer in 1972, Halprin dedicated herself to creating dances of healing, integrating creativity into daily existence through what she calls the life-art process. Join us for an audio/visual celebration of Halprin's work.

Hear and see a Halprin interview and slideshow at <http://ybca.podbean.com>.

ANNA HALPRIN: AT THE ORIGIN OF PERFORMANCE WAS PRODUCED BY THE MUSÉE D'ART CONTEMPORAIN DE LYON AND CURATED BY JACQUELINE CAUX.

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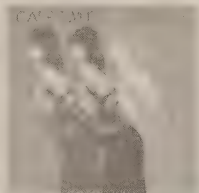


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CAT POWER
Jukebox
(Matador)

Indie chanteuse Chan Marshall made a self-conscious break from form on 2006's *The Greatest* (Matador), trading in her trademark broken ballads for a smooth soul palette. The sound on *Jukebox* is leaner — no horns here — but still unmistakably inflected in its smoky mix of sharp echo, organ-touched keys, and thick guitar and bass. As Marshall's second collection of covers, the mostly excellent *Jukebox* is, if anything, a more definitive testament to Cat Power's evolution than its mixed-bag predecessor *The Greatest*. Where *The Covers Record* (Matador, 2000) frequently cut to the bone with its inverted, siphoned appropriations, the covers on *Jukebox* seem extroverted in their sultry bequests.

While certainly broader and more casual than the old skeleton songs, this latest Cat Power is no less atmospheric, suggestive of hazy bars and vintage slabs of wax. Holding the collection together is an undertow — in the lyrics of the songs she's chosen, as well as the swelling grooves supplied by her new Dirty Delta Blues Band — of transformation, the more self-righteous the better. The opening strike of Frank Sinatra's "New York, New York" is probably the sexiest thing she's ever done. Marshall uses *Jukebox* to map out a newly flush model of femininity, most explicitly on the closing triptych of songs, associated with Billie Holiday ("Don't Explain"), Janis Joplin ("Woman Left Lonely"), and Joni Mitchell ("Blue"). Bighearted loneliness rather than frostbitten solitude: they don't hurt so good as they used to, but Cat Power's blues remain beguiling. (Max Goldberg)



MGMT
Oracular Spectacular
(Sony)

The genre-blending phenomenon is impossible to avoid in this current musical age, when every new artist is thrust into some catchy, hyphenated, new sonic phylum, soon to be outdated and replaced by another form's incongruent meshing of grooves. I mean, how many bands can you really pigeonhole into the "new rave" category alongside the sci-fi clamor of Klaxons?

One group that seems to have this electronic-meets-rock thing down cold is Brooklyn, NY, twosome MGMT (pronounced *management*), who effortlessly combine the most danceable elements of ethereal synth pop and fuzzed-out prog rock to make a synth-psych sound that proudly defies all classifications. On their debut, *Oracular Spectacular*, quirky psychedelia à la the Flaming Lips and Ween is fused with feel-good disco frivolity and dizzying new wave keyboards for a brainy yet dancy feel that permeates the solid recording from start to finish. High-pitched, squealing keys collide with thumping bass on opener "Time to Pretend" as the lyrics serve up a hypothetical scenario in which rock clichés about marrying models and doing drugs seem as normal as going to the store for milk. On the stand-out, falsetto-laden track "Electric Feel," a hot female specimen's power of seduction is likened to the motions of an electric eel while a hip-shaking bass line conjures the lost spirit of disco, sans irony. (Hayley Elisabeth Kaufman)

MGMT
Jan. 28, 8 p.m., \$10
Bottom of the Hill
1233 17th St., SF
www.bottomofthehill.com



TENNISCOATS
Tan-Tan Therapy
(Häpna)

Sweden, the land of pin-striped Björn Borg, keeps producing good music connected to groups with the word *tennis* in their names. In late 2006, self-described "Roland Garros" techno duo Tenniscoats got Chelonis R. Jones to contribute vocals to their debut single, "Alone," resulting in a bittersweet electropop track I still listen to regularly. Now Saya and Takashi Ueno of Tenniscoats have taken their sound from Tokyo to Stockholm, where, with contributions from the trio Tape, they've recorded *Tan-Tan Therapy*.

The peak of this collaboration has to be the eight-minute "Oetsu to Kanki no Nanoriuta (Given Song by Sob and Joy)." A rich, delicate arrangement in which Hammond organ, cello, and Takashi's electric guitar find places to glow in relation to Saya's reflective voice and piano, "Oetsu" blooms slowly, its understated splendor not far from that of Talk Talk circa *Spirit of Eden* (Parlophone/EMI, 1988). Saya and Takashi cover a great deal of sonic ground or space: "Baibaba Bimba" sets Brazilian inflections against rhythmic effects subtly created by syncopated human breaths and harmonica; "Umbarepa" updates an interstellar march from Joe Meek's *I Hear a New World* (Triumph/RPM, 1960); "Abi and Travel" could be a theme for an abandoned carnival on another planet; and "Rolling Train" is a funereal New Orleans arrangement for horn and choir segues eerily from a previous song's melody, while its title hooks back into the album's initial locomotion. Game, set, match, Tenniscoats. (Johnny Ray Huston)

local grooves



ANIMOSITY
Animal
(Black Market Activities)

Teenage headbangers and San Francisco natives Animosity hit the ground running with their 2003 debut, *Shut It Down* (Tribunal), a preternaturally polished slab of hardcore-laced death metal that belabored the listener with frantic intensity. The band's strength lies in its ability to blend an ever-expanding range of metallic influences, upping the riffs per minute to Ritalin-ready heights without sacrificing an ounce of neck-snapping groove. Integral to this attention-deficient songwriting style is the drumming of Navene Koperwies, whose devastating chops somehow manage to keep the songs from careening off the rails. The new *Animal* is a typically frenzied affair, although the more measured songwriting approach has resulted in some riffs being played for longer than four measures and even — gasp! — repeated more than once per song. Production by Converge's Kurt Ballou has made the group's sound more intelligible, and Animosity's reign of terror has taken another blast-beaten stagger forward. (Ben Richardson)

SAVIOURS
Into Abaddon
(Kemado)

The cult of Oakland's Saviours will no doubt grow with the release of their second album, a seven-song assault of vehement heaviness. Produced by "Evil" Joe Barresi, *Into Abaddon* has a cleaner sound than the group's earlier recordings — and their eardrum-assailing live shows — but Saviours' signature groove remains intact: a Sabbath-esque meld of fierce riffs and guitarist Austin Barber's urgent vocals. This is pure metal at its most melodically furious, with nary a dull track from album opener "Raging Embers" onward. Heads will bang — they may even roll. (Cheryl Eddy)

SAVIOURS
Feb. 23, 9 p.m., \$12-\$15
Uptown
1928 Telegraph, Oakl.
www.uptownnightclub.com

2nd time around



LUTHER VANDROSS
Love, Luther
(Epic)/Legacy)

How good was the voice of the late Luther Vandross? So good that back in the '70s — before Vandross became an R&B superstar, before he produced Aretha and Whitney, but after he toured with *Young Americans* — era David Bowie and Bette Midler and appeared on albums by the J. Geils Band, Roy Buchanan, and the Average White Band — he hit the jingle big time singing commercials. Vandross's pipes were so amazing that he managed to add life to fast food, telephones, soft drinks, and — the money shot — the United States Army.

That kind of talent wasn't all blessing. Did Vandross spend enough time on his own material? It could be said that his albums, which ruled the R&B charts for two decades, were spotty. Had his voice not been one in a gazillion, he might've had to work a little harder, with better results. Nonetheless, his work was strong enough to keep fresh music on quiet storm radio while he put together sold-out tours and fabulous live shows.

Vandross's work provided a through line from the predisco heyday of the soul music he grew up on right up to his death in 2005. He used a heaven-sent voice and intricately arranged recordings to create a lush, smooth sound that evoked heart-break like nothing else. The four-CD *Love, Luther* retrospective ignores a few of my favorites: "I Know," "Say It Now," "I'll Let You Slide," and "Any Day Now." But it's bursting with great material including "Creepin'," "Here and Now," "So Amazing," "Give Me the Reason," and "Power of Love/Love Power." This is music for long dark nights, and everyone should own it. (J.H. Tompkins)

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BABY DEE *Safe Inside the Day* (Drag City)

The Cleveland-born performer Baby Dee finds a happy home on the Drag City label with *Safe Inside the Day*, her fourth album of boisterously theatrical compositions, produced by Matt Sweeney and Bonnie "Prince" Billy (whose harmony vocals offer a pleasantly flat counterpart to Dee's curving catcalls). Dee put in time in church choirs and circus sideshows before becoming something of a New York underground legend during the early '90s (she made a big impression on, among others, Antony and the Johnsons). *Safe Inside the Day's* surprising mix of extravagant humor ("My Father's Affection / For his crowbar collection / Was Freudian to say the least"), vaudevilian piano pounders, and tender harp arrangements makes for an intriguing listen and a sure pleasure for those who like their anachronisms off-the-cuff and unafraid. (Goldberg)

BABY DEE Feb. 15, 9 p.m., \$12. Hotel Utah, 500 Fourth St., SF. www.hotelutah.com

Out with the old, in with the noodle: who says worldly, intel beats are dull when you can get dub and dubber at Surya Dub's first anniversary? From left: Maneesh the Twister shoots a too-cute thizzface, Kush Arora rocks the coconut, and Emcee Child asks the eternal question. | PHOTO OF MANEESH BY MIROSLAV WIESNER FOR SUREFIRE PRODUCTIONS



Say w00t

By Marke B.

> superego@sfbg.com

SUPER EGO So long, farewell, auf Wiedersehen, good-bye, Ms. 2007. Don't let the 404 error smack your red-soled Christian Louboutin-clomping, MySpace bisexual ass on the way out. And take your tired \$500 embroidered jeans, Belgian sunglasses, Hollister panties, Affliction Ts, and fake Bape reeking of your mama's Target fabric softener with you — you know, the one with all the circa-2004 Louis Vuitton rainbow logos on it.

Screw you, Marc Jacobs. Bite me, DJ Tiësto. Can it, rosé-tipsy lady on the dance floor who keeps smacking me in the back of the head with her knock-off Fendi glitter-enameled suede baguette. Arrivederci, neon-streaked hair-don'ts, shuffling texters, drunken Googlers, Killers remixes, Rihanna drag, and Red Bull breath. Au revoir, veneer of social marketing. Sayonara, bump watch. Fuck off, gay-lined tweeners.

Heyz, Marke B.! Can't we get a little more <3???

Totez!!1!One. I know it's half-way through January, but I had to

let my bitter 2k7 hens out — and the above are just so *country*. I'm zipping them into my lead-lined Hannah Montana backpack and tossing them — gracefully yet firmly, in one sweeping motion, with my profile turned toward the camera, chin up — onto the raging pyre of fashion victimology. 'K? The new year has me feeling positively jagged with sophistication, deliciously complex, and I need a squeaky-clean slate to cut my witty lines on. (Best overheard club phrases of 2008 so far: "Are those pants or a skirt?" and "This bathroom smells like Fritos and cum!")

Also: fuzzy resolutions. It's time to get more worldly, more intel, more funky interconnected. Time to put the *pow* in MIA, the *wise* in dubwise, the *balls* in global. Everyone on the scene's been snugging on their knit Sherpa thinking caps, braiding all of their international musical tastes together, and letting them hang down cutely over their ears. The fractured bass lines pumping through the multiculti underground are raising the roof of the world.

What the hell am I talking about? My secret favorite forward-thinking monthly of the past year: Surya Dub. I need to pack my glass bong up and hit there more on the regular.

Rocketing toward its first anniversary at Club Six, Surya Dub's one of the few joints in San Francisco where the crowd is truly interdenominational, where representatives from all of the latest club contingents — Balkan lovers, Bollywood dreamers, rave revivalists, stoned dubsters, ancient househedz, indie cosmopolites, post-hyphy hoppers, grime gawkers, ragga ragers, and eager sublebrities — meet in a kind of United Nations of Nightlife, getting off to a tuneful mulligatawny of pan-planetary styles.

Resident and cofounder Maneesh the Twister describes Surya's sound as "dread bass music." "There's not really a genre that fully encompasses what we do," he told me over e-mail from Southeast Asia, where he was breaking for the hols. "Obviously there's a heavy bass component which is the foundation, and a prominent dub influence, but one of our main goals is to bring seemingly disparate music styles and communities together. Hence our vision to bridge the gap between organic styles such as reggae, bhangra, and other global beats and more electronic styles such as dubstep, glitch, breakbeat, and drum 'n' bass."

Maneesh, who also resides at the fab Dub Mission weekly (www.dubmissionsf.com), went on to name-check some of his favorite regular parties — Surefire Dubstep, Grime

City, Nonstop Bhangra — and a few Surya-friendly up-and-coming music makers, like Roommate, Juju, Process Rebel, and Matty G. But his bass-loving heart really pumps for his own Surya Dub Crew, which includes DJs Kush Arora, Ripley, Kid Kameleon, Jimmy Love, Ross Hog, and Neta, along with MC Daddy Frank and VJ Ohashi.

"For our anniversary celebration we're presenting a huge coalition of local artists called the Bay Area Dubwise Soundclash, featuring J-Boogie, the Antiserum, Sam Supa, and Emcee Child," Maneesh wrote. "We wanted to book some UK and European guests, too," he added sheepishly, "but they'd rather be earning euros. Can't say I blame them, really. Underground music here is a far ways from being as economically viable as it is in Europe."

Maybe the International Monetary Fund oughta launch an underground-nightlife development program. **SFBG**

SURYA DUB ONE-YEAR ANNIVERSARY

Jan. 26, 9 p.m.–4 a.m., \$10

Club Six
60 Sixth St., SF
(415) 863-1221
www.suryadub.com

Read the full Maneesh the Twister interview and Surya Dub top 10 on the Noise blog, at www.sfbg.com/blogs/music.

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The Blow

PREVIEW Who knew that seemingly shy, stammering girl flailing at her guitar onstage at Bottom of the Hill would blow up into an indie icon, all naked emotion with nothing but a mic to hide behind? That's the rags-to-rage story of Khaela Maricich, a.k.a. the Blow, a true daughter of the '80s and '90s music scene in Olympia, Wash. — who also happens to be the cousin of Beat Happening guitarist Bret Lunsford. Back then, the self-identified visual artist was playing with character — that of a semiept singer-songwriter, a fumbling folkie — but it's unlikely that she'll ever pass again after her 2006 collaboration with Yacht's Jona Bechtolt, *Paper Television* (K), a musical high point amid so many indie rock stabs at chart-topping pop.

Times have changed, but back when the two collaborated, "it was far controversial back then to embrace the mainstream. Olympia is the home of riot grrrl and counterculture and the idea of making your own music in your bedroom and making it sound really shitty and 'who gives a fuck if anyone likes it,'" Maricich recalled while moving into a new Portland, Ore., art studio. She had already made a few "superindie lo-fi records," and "it seemed exciting to make music with the same kind of lyrics, coming from same ideology and talking about things in the same revealing way — to try to peg what it's like to be vulnerable and sincere and nerdy — and to make the songs in a way that my mom would love them or identify with. Or my aunt whose husband is a building contractor in south Florida, who drives a crazy Mercedes and a Hummer. If you can communicate to people like that and really have some understanding with them and feel that vulnerable — how revolutionary is that actually?" Find out just how revolutionary it gets when Maricich takes the stage all by her lively lonesome. (Kimberly Chun)

For more of the Blow's interview, go to www.sfbg.com/blogs/music.

THE BLOW Coheadlining with Mirah. High Places opens Jan. 22; Cryptacize, Jan. 23. Jan. 22–23, 8 p.m., \$15. Great American Music Hall, 859 O'Farrell, SF (415) 895-0750, www.musicallsf.com

Music listings are compiled by Duncan Scott Davidson. The music interns are Amy Glasenapp, Ben Richardson, and Ben Sinclair. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See Picks, page 22, for information on how to submit an item to listings.

WEDNESDAY 16

ROCK/BLUES/HIP-HOP

Actors, Tender Box Rock-It Room. 9pm, \$8.
Ashia Soul, Spankhouse Shakehouse, Jiffy Lube Allstars Hotel Utah Saloon. 8:30pm, \$6.
Book of Black Earth, Funeral Pyre, Aplary, Embers Annie's Social Club. 8pm, \$8.
Culann's Hounds, Wilson Gil and the Willful Sinners, Trouble with Monkey, O' Cheeky Bastards Bottom of the Hill. 8:30pm, \$8.
Jahi, DJ E-Da Boss, Ameen and Plexx Elbo Room. 9pm, \$7.
Real Janelles El Rio. 8pm, \$4.
Return to Mono, Anon Day, Divasonic Boom Room. 9:30pm, \$5.
Shaken Grant and Green. 9pm, free.
Spindrift, Vandelles, LSD and the Search for God 12 Galaxies. 9pm, \$8.
Tectonics Knockout. 10pm, \$5.

Tender Box Rock-It Room. 9pm, \$8.

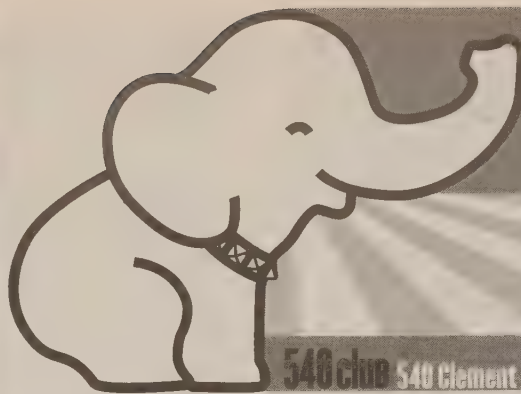
BAY AREA

Learning Curve 19 Broadway Nite Club, 19 Broadway, Fairfax: 459-1091. 9:30pm, free.
Redwood City Blues Jam Little Fox Theatre, 2209 Broadway, Redwood City: (650) 369-4119. 7pm, free.
Three Blind Mice Starry Plough. 8pm, \$5-7. "Berkeley Poetry Slam."

JAZZ/NEW MUSIC

Charles Unger Experience Les Joulins Jazz Bistro, 44 Ellis: 397-5997. 7:30pm.
Collective West Jazz Orchestra Jazz At Pearl's. 8 and 10pm, \$10.
Gauch, Mitch Marcus Session Amnesia. 8pm, free.
Bobby Hutcherson Yoshi's SF, 1330 Fillmore: 655-5600. 8pm, \$22; 10pm, \$18.
Darlene Langston Shanghai 1930. 7pm.
Laway Smith and Her Red Hot Skillet Lickers Top of the Mark. 7:30pm, \$10.
Tin Cup Serenade Le Colonial. 20 Cosmo Place: 333-3600. 7pm, free.
Gini Wilson Washington Square Bar and Grill. 7pm.

CONTINUES ON PAGE 34 >>



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FRI 1/18 AC & CLAWS 10PM
SAT 1/19 FAREWELL LESLIE & MATT
SUN 1/20 DJ KAREN (HIP HOP) 8PM
MON 1/21 DJ JESUSLUIS (ADULT CONTEMPORARY) 9PM
TUE 1/22 EARLY SHOW W/ KING CITY! ALCONQUELAUST W/ WHITESHEPHERD & DJ BOZ RIVERA
WED 1/23 DJ CADILLAC (ROCK SOUL) 9PM

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WED/16 JAZZ/NEW MUSIC CONT>>

BAY AREA

Beatitude Quartet Anna's Jazz Island. 8pm, \$10.
Neurohumors Jupiter. 8pm, free.
Swing Fever Ashkenaz. 8:30pm, \$10.

FOLK/WORLD/COUNTRY

Daniel Alvarenga Cafe Arguello, 2832 Mission;
643-3160. 7-10pm.
"Open Mic Night" Bazaar Cafe. 7pm.
"Open Mic Night with MC Mike Shapiro"
Ireland's 32. 9pm, free.
Pellejo Saco Biscuits and Blues. 8pm, \$15.
Andrew David Tite Plough and Stars. 9pm, free.

BAY AREA

David Hidalgo, Louie Perez Yoshi's. 8pm, \$30.
Also Thurs/17: "Songs and Stories."
Anais Mitchell Freight and Salvage Coffee House
8pm, \$19.50.
Orquestra Borinquen Shattuck Down Low.
8pm, \$5-10.
Whiskey Brothers Albatross Pub. 9pm, free

DANCE CLUBS

Baobab 10pm, \$3. Salsa, reggaeton, and Afro-
Cuban with DJ Walt Diggs.
Batanga Live Bruno's 2389 Mission; 643-5200.
Live Latin influenced bands and DJs.
Bboy/Bgirl City Dance Studios, 32 Otis; 820-
1452. 7-9pm, \$15. Hip-hop dance lessons.
Bondage Playspace Glas Kat. 9:30pm-2:30am,
\$5-7. Death disco, dirty pop, and go-go dancers.
Cathouse Cat Club. 9:30pm-2am, \$5. Dance the
night away to new country and rock. I guess
that's something like the Axl Rose hip shake
meets line dancing.
Cat's Corner Swing Party Savanna Jazz
6:30pm-1:30am, \$8. Dance lessons and
live swing bands.
Coo-Yah Bruno's, 2389 Mission; 643-5200.
Dancehall and reggae with DJs Green B and
Danceah.
DotClub Pink. 10pm-2am, free. Indie-electro
dance party with DJs LXNDOR and Loverde, featur-
ing music videos and visual art projections by
VJ JOX.
Dynamite Beauty Bar. 10pm-2am, free. Rock,
disco, and glam with rotating DJs.
Element Live Wednesdays Element Lounge. 9pm.
Mixed bag of DJs, art shows, or live bands weekly.
Escape Cellular, 685 Sutter; 441-5678. 10pm-2am.
Hip-hop, old-school, and R&B.
Françoise Hardy Birthday Party Rickshaw
Stop. 8pm-2am, \$8. Local acts the Barbary
Coasters and Helene Renaud play live versions
of Hardy songs, plus Bardot a Go Go's Brother
Grimm spins French pop. See Picks, page 22.
Frat House 440 Castro. 9pm-2am, free. A gay
club with paddies and hard-drinking college bros
in tighty whities slapping one another's asses.
Fresh Fruit Sugar. 377 Hayes; 255-7144. 6pm-
midnight, free. DJ Dwayne spins downtempo.
Indulgence Harry Denton's Starlight Room. 9pm-
2am. '70s, disco, funk, and house.
Lingua Lounge 8pm, free. World music with DJ
Dirty Hertz.
Love It Wednesdays Icon. 9pm, \$5-7. Nightlight
Music presents funky, sexy house music for
hump day.
Lowpro Lounge Recordings Madrone Lounge.
9pm-2am, free. CD release for the Lowpro Remix
Vol. 2, with sets by I. Tonal, Citizen Ten, Djunya,
and more.
Mr. Smith's 34 Seventh St; 355-9991. DJ Kool
Karls spins rare tracks.
Mixtape Wednesdays Skylark. 9pm-2am, free.
Hip-hop, R&B, and more with DJ Segue.
Our House Is Your House Shine Dance Lounge,
1337 Mission; 252-1423. 9pm-2am, free. With
Aaron Pope and guests.
Push It Parkside. 6:30pm, \$5. Aerobicize with DJ
Spike and Gina "Lunges" Lovoi. If the workout's
too hard, sit down, get a beer, and make fun of
everyone else.
Qool 111 Minna Gallery. 5-10pm, \$5. Pan-
techno lounge with DJs Spesh, Gil, Hyper D,
and Jondi.
Ragga Reggae Night Magnet Lounge, 1402
Grant; 271-5760. 10pm-2am. Reggae, rastas, and
vibe with DJ Rebs.
Raw and Sexy Hip-Hop and Jazz City Dance
Studios, 32 Otis; 820-1452. 7-9pm, \$12. Learn to
dance sexy with instructor Emerson Aquino.
Red Monkeys Voda. 9pm-2am, free. Roots and
deep house with DJs Vedda and Martina Aquino.
RedWine Social Dalva. 10pm-2am, free. DJ
TophOne and guests spin jazz breaks, '80s,
and electro.
Salsa dance lessons Metronome Dance Center.
7pm, \$12. Beginner salsa dance lessons.
Satellite Anu, 43 Sixth St; 433-3505, www.anu-
bar.com. 9pm-2am, free. House and techno.
Spill & Spurge XYZ Bar, W San Francisco, 181
Third St; 777-5300. 6pm-2am. An evening of

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decadent food and wine.

Soul Gio Matador, 10 Sixth St; 863-4629. 10pm-
2am, free. DJ Deedot spins '80s and '90s R&B and
hip-hop. Everything old is new again.
Synchronize II Pirata, 2007 16th St; 626-2626.
9pm-2am, free. Psych-trance with DJs Zul,
Sentient, and Ross.
Wax Wednesdays Milk. 10pm-2am, \$3. DJ
RasCue turns back the clock with '80s and '90s
hip-hop on vinyl.
Wish 10pm-2am, free. Reggae with rotating DJs.
Wreckshop Wednesdays El Rincon. 9pm-2am,
\$3. Hip-hop and breaks with DJs Jusone Groomz
and Classic.

BAY AREA

The Bridge Is Over Luka's Taproom and Lounge,
2221 Broadway, Oakl; (510) 451-4677. 8pm, free.
DJ Abel Dee and guests spin hip-hop.
Floodvibes Kingman's Lucky Lounge. 9pm-2am,
free. Joyous pop beats with Richard Flood.
Support Your Local DJ Kingman's Lucky Lounge.
6-9pm, free. Open audition turntables by
appointment.

THURSDAY 17

ROCK/BLUES/HIP-HOP

Atomic Love Bombs, Deeper, Big Lion Rock-It
Room. 9pm, \$8.
Bulb Boom Boom Room. 10pm, \$7.
Cityscape Horizon, Zeneva, Weather Pending, C
Moore Hotel Utah Saloon. 9pm, \$13.
Cool Kids, Vin Sol Independent. 9pm, \$13.
Dan Deacon, "Ultimate Reality," THE KIT
Great American Music Hall. 8pm, \$13. See
Picks, page 22.
Gomorra Social Aid and Pleasure
Club, Music for Animals, Attachments
Rickshaw Stop. 8pm, \$10. "Rickshaw Stop's 4th
Anniversary Party."
Lincolns, Bite, Blameshifters Annie's Social
Club. 9pm, \$7.
Loversmakers, N Lannon, Astra Heights Cafe
du Nord. 9:30pm, \$10.
Janiva Magneto Biscuits and Blues. 8 and
10pm, \$20.
Out Damned Spot, Everything Green Green,
Leilujah Grant and Green. 9pm, free.
PWRFLPW, Jib Kidder Hemlock Tavern
9:30pm, \$6.
Teenage Barlets, White Barons, Dead City
Rockers Bottom of the Hill. 9pm, \$8. See
Picks, page 22.

BAY AREA

Slow Motion Red, High Fids, Feral Kid 19
Broadway Nite Club, 19 Broadway, Fairfax; 459-
1091. 9:30pm, free.

JAZZ/NEW MUSIC

Barbara Hunter Trio with Kamau Seitu Les
Jouins Jazz Bistro, 44 Ellis; 397-5397. 7:30pm.
Bill Frisell Trio Yoshi's SF, 1330 Fillmore;
655-5600. 8pm, \$24; 10pm, \$20. Through
Sun/20.
Belinda Blair Cafe Claude. 7:30pm.
Steve Carter Shanghai 1930. 7pm.
Don Alberts Trio Savanna Jazz. 7:30pm.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli
Square, 891 Beach; 771-6800. 7:30pm, free.
Dick Frogulia Washington Square Bar and Grill.
7pm.
Veronica Klaus Enrico's, 504 Broadway; 982-
6233. 7pm, free.
Kofy Brown Band, Shelley Doty Uptown.
9pm, \$7.
Martini Brothers Band Le Colonial, 20 Cosmo
Place; 931-3600. 7pm, free.
"Pete Fallico's Hammond B3 Organ
Thursdays" Jazz at Pearl's. 8pm, \$15;
10pm, \$10.
Stompy Jones Top of the Mark. 7:30pm, \$10.

BAY AREA

Disappear Incompletely, Adam Shulman
Quartet Starry Plough. 9pm, \$7.
Reid Whitley Quartet Anna's Jazz Island.
8pm, \$10.

FOLK/WORLD/COUNTRY

"Flamenco Thursdays" Peña Pachamama, 1630
Powell; 646-0018. 7:30pm, \$10.
Reverend Peyton's Big Damn Band, Dusty
Rhodes and the River Band 12 Galaxies.
9pm, \$10.
Tipsy House Plough and Stars. 9pm, free.

BAY AREA

Beausoleil, Michael Doucet Ashkenaz. 9pm, \$20.
Community Song Circle Freight and Salvage
Coffee House. 8pm, \$5-50.
David Hidalgo, Louie Perez Yoshi's. 8pm, \$30.
"Songs and Stories."
Limelinters, Hooksle Little Fox Theatre,
2209 Broadway, Redwood City; (650) 369-
4119. 8pm, \$16.

DANCE CLUBS

Afrolicious Elbo Room. 10pm-2am, \$5. DJs
Pleasuremaker and Señor Oz spin Afrobeat,
Tropicalia, electro, samba, and funk.
Beauty Bar 10pm-2am, free. DJ UFO spins electro
and retro records.
BingoTopia Knockout. 8-10pm, free. Bingo your
ass off with Mistress Clare.
BrazilLive El Rio. 9pm, \$8. DJs play Brazilian
music plus live set by Paul Presotto.
Cafe Cocomo 9pm, \$10. With DJ Fab Fred and a
live band.
Club Hide 9pm, free. Live music.
College Night Cellar, 685 Sutter; 441-5678
10pm-2am, free. Hip-hop, hyphy, and R&B with
DJs Ilbom and Matt Joeclyn.
Compression Temple, 540 Howard; www.tem-
plest.com. 10pm, \$5. DJs 2Cents, Sharp, the
Colonel MK, the rest of the Compression crew,
and guests spin dirty, debauched club jams.
Drip Drop Madrone Lounge. 9pm-2am, free. LL
Cool DJ and Shezella spin it to win it.
Ellixir Cocktail Club Ellixir. 7-9pm, free. Hear
cocktail specialists speak about the joys of
drinking and broaden your liquor knowledge
with weekly tastings.
EZS 682 Commercial; 362-9321. 6-9pm, free.
DJ Dubb spins hip-hop and old-school.
Le Freak C'est Chic Club. 10pm. With Frenchy Le
Freak and Pheeko Dubfunk.
Give Thanks Club Six. 9pm-2am, \$5. With Polo,
Daddy Logo, Common Sense, Uni-T, Shortkut,
Doozie, Ivier, and Irie Dole.
Heart of the City Azul Lounge, 1 Tiltman Place;
362-9750. 10pm-2am, free. DJs Deedot and
guests spin hip-hop, R&B, and '80s.
Hella Gay Karaoke! Parkside. 9pm, free. Pork
Chop is at it again, and that means things are
getting hellay.
Inna Da Light Laszlo. 9pm. Dub, reggae, dance-
hall, and old-school hip-hop with Beatnik.
JIT John Collins, 90 Natoma; 543-BARR. 10pm-
2am, free. Alternating DJs spin everything from
funk and nu jazz to dub, house, and footwork.
Magnet Lounge 1402 Grant; 271-5760. 7pm-
2am. With rotating DJs.
Minx Endor. 10pm-4:30am. DJs and female
artists.
Mr. Smith's 34 Seventh St; 355-9991. 6pm
House, lounge, and intellectual hip-hop with DJ
Omar Herrera.
Nickie's BBQ. 9pm, \$5 Reggae and Dancehall with
DJ Jah Yeh.
1984 Cat Club. 9pm-3am, \$3-6. '80s, top 40, and
new wave with DJs Jules, Damon, Melting Girl, and
Dangerous Dan.
Pacific Standard Time Levende Lounge. 10pm. DJ
Sake1 spins soulful music.
Popsene 330 Ritt. 10pm-2am, \$5-8. Britpop,
indie, new wave, mod, electronic, and '60s soul
with Aaron Axelsen, Disco Shawn, and Nako.
Riot Grrrl Stud. 10pm. Mama Crass and Alex
Phallex the Homagay DJ bust you out the
closest with queer punk and rock n' roll for the
revolution, with \$2 PBR if you bring your own
mason jar.
Rockstar Element Lounge. 9pm. Rock, hip-hop,
soul, and R&B with DJs Method, Strategy, and
special guests.
Soul Sector City Dance Studios, 32 Otis; 820-
1452. 7-9pm. Popping, house, and hip-hop
dance class.
Transfer 198 Church; 861-7499. Psychedelic
rock.
Trauma El Rincon. 9pm, \$3. Drum n' bass with
the Doctor, Reclipse, ESKR, Arize, and guests.
Tubesteak Connection Aunt Charlie's Lounge,
133 Church; www.auntcharlieslounge.com. 10pm-
2am, \$3. A gay dance club featuring Eurodisco,
electrofunk, and more with DJ Bus Station John.
Vogue '80s Night Harry Denton's Starlight Room.
8:30pm, \$10. DJ Dave Gillis brings back a decade
of dance hits.
The Worst Music Ever Knockout. 10pm-2am,
free. The Bootybassment DJs bring you the
crappiest platters of all time, from Chris DeBurg
to Leo Sayer.
Yard Babab. Reggae and dancehall with DJ
Mpenzi.

BAY AREA

Brothers and Sisters Luka's Taproom and
Lounge, 2221 Broadway, Oakl; (510) 451-4677.
9pm, free. Soulful house and dance music with
DJs Dezan, Daniela, and guests.
It's the Joint Shattuck Down Low. 9:30pm, \$5.
Headnodic and Raashon Ahmad spin hip-hop,
funk, old-school, reggae, R&B, and remixes.
Rock a Hula Forbidden Island Tiki Lounge,
1304 Lincoln, Alameda; (510) 749-0332. DJ
"Samoa Boy" Tanoa spins big band jazz, rocka-
billy, classic country, '60s soul, island rarities,
jungle bop, and more.
Selector DJ Sessions Jupiter. 8pm. The Dietsnaks
crew spin funk, nu jazz, and electronica.
Sugar Blakes. 10pm-2am, \$2-20. DJ Solarz spins
hip-hop, R&B, and old-school grooves at the East
Bay college night.
World Music Thursdays Air Lounge, 492
Ninth St, Oakl; (510) 444-2377. 10pm-2am,
\$5. DJ Fuze of Digital Underground spins reggae,
soca, salsa, baile, hip-hop, house, and more.

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PAUL SEITZ & FRIENDS

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Plaid

▶▶ PREVIEW The '90s were hilarious, really. Who knew that geeks would ascend the cool pinnacle, that skinny guys with laptops would rule our concert venues? The same waifish dudes represented those undeniable '90s archetypes: the DJ, the solo performer backed by only a MacBook, and the electronic-knob twiddler. Back in the day, electronic music, house, and techno reigned over the dance floors, and as the decade progressed, the sounds splintered into various sub-genres. One such niche was the unfortunately named Intelligent Dance

Music, and that's the last time you'll find me using "IDM" in a sentence.

Music of the genre that cannot be named played often in chill rooms and was made by artists such as Boards of Canada, Aphex Twin, and those performers on the juggernaut Warp label. Plaid are among the most accessible of the lot: they construct warm, woozy melodies, and their sound shape shifts in and out of dynamic beats. You could call it comedown music, but it's not brainless, unlike the chill-room tracks that adeptly fill the background of many trendy boutiques and bars. Plaid's music is intelligent. It's just too playful to be intelligent.

Also not so smart in the previous decade was how we hyperventilated over technology, although fans did get savvy — and bored — and stopped elevating the laptop dudes. Enter the video artist — ah, sweet visual distraction. Artists began to immerse audiences in abstract sound and experimental images: the results were alternately trippy, fucked-up, and fantastic sensory happenings. And in 2006, Plaid continued to push the form forward, collaborating on the *Greedy Baby* CD-DVD with video artist Bob Jaroc, who is currently on tour with the duo. The '90s may be over, but it's safe to say that more than 15 years into their career, with countless remixes and compilations, a *Peel Session* EP, and seven albums to their name, Plaid remain couch-, headphone-, and live venue-worthy. (Lauren Giniger)

PLAID With Mr. Projectile and DJ sets by Jason Short and Mozaic. Sat/19, 9 p.m., \$20 advance. Mezzanine, 444 Jessie, SF. (415) 625-8880, www.mezzaninesf.com

FRIDAY 18

ROCK/BLUES/HIP-HOP

▶ Audrey Howard and Her Hussies, Nomy Lamm, Shawna Virago El Rio, 9pm, \$10-15. Benefit for *Traverse City*.
Ben Suncin Band Grant and Green. 6:30pm, free.
Blakes, Magic Bullets, Blacks Bottom of the Hill 10pm, \$10.
Connected, Get Down Moses Grant and Green. 9:30pm, free.
Cornelius Fillmore, 9pm, \$25. See "3-D Technicolor," page 28.
▶ Elemnpop, Bayonics, Melina Jones, Pfunk, Enoch, CY Elbo Room 9pm, \$10.
John Lee Hooker Jr. Biscuits and Blues. 8 and 10pm, \$20.
Melee, Matt White, Until June Slim's 8:30pm, \$13.
MO2, Ana Sia, Badmammal, Alorah Set Poleng Lounge, 1751 Fulton; www.polenglounge.com. 10pm, \$7-12.
▶ Om, Lichas Independent. 9pm, \$14.
▶ Pale Hoarse, Hannah and Raven Artists' Television Access, 992 Valencia; 824-3890. 7:30pm, \$6.
Paperons, Superfins VTO, Disgust of Us Hotel Utah Saloon. 9pm, \$6.
Turks, Hurry Up Shotgun, Eternal Tapestry Hemlock Tavern. 9:30pm, \$6.
VIR, Better Than Aliens, Mister Vague Retox Lounge. 9pm, \$5.

BAY AREA

▶ Avengers, Pansy Division, Rock and Roll Adventure Kids, Floating Corpses, Kepi Ghoul, Boats 924 Gilman. 8pm, \$7.
Elvin Bishop Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, \$25.
Dynamite Expelle, Trouble Maker, Fukm, Locked and Loaded, 77 Straight, Never Say Never Rooster's Roadhouse, 1700 Clement, Alameda; (510) 337-9190.

Oh-No, Zeph and Azeem Shattuck Down Low. 9:30pm, \$12.
Olehole Uptown. 9pm, \$7.
Soul Broker, Moons of Cronos, Counterstep, Automatic Animal Stork Club. 9pm.
Throwbacks 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9pm, \$8.

JAZZ/NEW MUSIC

▶ Bill Frisell Trio Yoshi's SF, 1330 Fillmore; 655-5600. 8pm, \$28; 10pm, \$24. Through Sun/20.
Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.
Charles Unger Experience with Valencia Les Joullins Jazz Bistro, 44 Ellis; 397-5397. 8pm.
David Freguia's Good Vibes Trio Café Claude. 7:30pm.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
Donald Harrison Jr. Jazz at Pearl's. 8 and 10pm, \$20. Through Sun/20.
▶ Macy Blackman and the Mighty Fines Le Colonial 721 Sutter; 531-3600. 10pm, \$5.
Pascal Boker Band Savanna Jazz. 7:30pm.
Susan Sutton Washington Square Bar and Grill. 7pm.
Terry Disley Experience Shanghai 1930. 8pm.

BAY AREA

Calvin Weston and Monster Rock Rally Slydini, Phillip Greenleaf, Thomas Doyle Starry Plough. 9pm, \$10.
▶ Bobby Hutcherson Yoshi's. 8 and 10pm, \$24. Through Sun/20.
Kirsten Strom Quintet Anna's Jazz Island. 8pm, \$12.
▶ Kronos Quartet Memorial Auditorium, Stanford University, 551 Serra Mall, Stanford; (650) 725-ARTS. 8pm, \$13-44. Performing *Sun Rings* by Terry Riley.
Peninsula Symphony with Taylor Eigsti Fox Theatre, 2215 Broadway, Redwood City; 369-4119. 8pm, \$29-50.
Sam Adams Quartet Jazzschool. 8pm, \$12.

CONTINUES ON PAGE 37 ▶▶

Ashkenaz
Music & Dance Community Center

WED 1/16 8:30 pm \$10	'30s & '40s SWING SWING FEVER 7:30 pm swing dance lesson with Nick & Shanna
THU 1/17 9:00 pm \$20	CAJUN/ZYDECO BEAUSOLEIL AVEC MICHAEL DOUCET 8:00 pm Cajun/Zydeco dance lesson with Dana DeSimone
FRI 1/18 9:00 pm \$13 \$10 adv/stu	REGGAE NATIVE ELEMENTS DUB FX FAYA
SAT 1/19 9:30 pm \$15 \$12 adv/stu	WORLD/REGGAE SHIMSHAI & ENSEMBLE featuring TINA MALIA + JAGADAMBE
SUN 1/20 3:00 pm \$6 adults / \$4 kids	KIDS' SHOW ASHEBA Music for kids Caribbean style!
SUN 1/20 9:30 pm free!	DJ EDWIN PRESENTS REGGAE DJ NIGHT
TUE 1/22 8:30 pm \$10	CAJUN COURTABLEU 8:00 pm Cajun/Zydeco dance lesson with Diana Castillo
WED 1/23 8:00 pm \$7	FOLK DANCE BALKAN FOLK DANCE 7:00 pm beginner dance lesson 7:30 pm intermediate lesson
1/25 1/26	TEMPEST + AVALON RISING KOTOJA ~ 2/1 SOJA + REBELUTION

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DOLLY PARTON'S TENN MTN BIRTHDAY BASH 8PM \$3

SUN 1/20 SALSA SUNDAYS RUMBEROS 8-8PM, \$5 3:15 SALSA DANCE CLASS/ 3PM FREE BBQ

MON 1/21 EL RIO DOLLAR MONDAY PBR \$1 RADICAL VINYL DJ JENNY HOYSTON AND FRIENDS SPIN (HIPHOP, OLDIES, PUNK) 9PM \$2

TUES 1/22 TASTY MILLVILLE PLAINS ROBUSTRON (AFRO CUBAN/ROOTS/ROCK/ELECTRO) 8PM NOS

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MON/JAN/21
THE BRUBECK BROTHERS QUARTET

with Mike DelVecchio & Chuck Lamb

TUE/JAN/22 - SUN/JAN/27
CHRIS BOTTI

MON/JAN/28
MYRA MELFORD-
MARTY EHRICH DUO
& TRIO M

featuring Mark Dresser, Matt Wilson,
Marty Ehrlich & Myra Melford

TUE/JAN/29 - SUN/FEB/3
CASSANDRA WILSON

MON/FEB/4
THE ROBERT STEWART
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FRI/18
FOLK/WORLD/COUNTRY
CONT>>

FOLK/WORLD/COUNTRY

"Bluegrass Bonanza" Plough and Stars. 9pm.
"Breakfast with Enzo" Presidio Dance Theatre,
1158 Gorgas; 561-3958. 10 and 11am, \$5.
Cesar's Latin All Stars Metronome Dance Center.
9pm. Also Sat/19.

BAY AREA

Macabea Jupiter. 8pm.
MamaCoAti, Steve Taylor-Ramirez, Alfredo Gomez La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568, www.japena.org. 8pm, \$12.
Native Elements, Dub FX, Faya Ashkenaz. 9pm, \$13.
Phil Berkowitz and Louis' Blues Freight and Salvage Coffee House. 8pm, \$19.50.

"Pull Up the Covers Open Mic" Nomad Cafe. 7:30pm, free.
Kazuo Sawai Hertz Hall, Bancroft and College, Berk; (510) 642-4864. 4pm.
Tito y Su Son de Cuba Studio 333, 333 Caledonia, Sausalito; www.studio333.info. 8pm, \$25.
Zydeco Flames Eagles Hall, 2305 Alameda, Alameda; 285-6285. 9pm, \$15.

DANCE CLUBS

Bar Top Harry Denton's Rouge, 1500 Broadway; 346-7683. 8:30pm-2am, \$15. Top 40 and house with DJs Andrew B and MajestiChris.
Blow Up Rickshaw Stop. 10pm, \$10. Indie-pop disco noir presented by Jefrodisiac and Emily Betty.

Cancun Club Glas Kat. 10pm-3am. Salsa, merengue, reggaeton, bachata, rock en español, Latin pop, Mexican, hip-hop, R&B, and old-school with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.
City Roots El Rincon. 9pm. Live salsa, hip-hop, funk, and more.

Club Dragon Eight, 1151 Folsom; 431-1151. 9pm-3am. A gay Asian dance club.
Club Hide 9pm-2am, free. Live music.
Club NV 10pm-3:30am. Hip-hop and salsa.
Club Six 9pm-2am, \$10. Dance and hip-hop with various DJs.
Desire Fluid Ultra Lounge, 662 Mission; 615-6888, www.fluidsf.com. 10pm, \$10-15. Hip-hop, mashups, and rock with rotating DJs.
Don't Stop Amnesia. 10pm-2am, \$3. With DJs Hopper and Spinnerty and special guests.
Dragon Bar 473 Broadway; 834-9383. 8pm-2am, \$10. House, hip-hop, Latin, jazz, and classic dance mixes with DJ Daymetrius.
Element Fridays Element Lounge. Hip-hop with DJ D-Tek.

Fag Fridays Pink. 10pm-4am, \$10. With residents Rolo, David Harness, Pete Avila, and Neon Leon and weekly guests.
Fat House Fridays And, 43 Sixth St; 543-3505, www.anu-b.com. 10pm-2am, free. The Dirty Duo spin dance records. Fat ones.
Flashback Cellar, 605 Sutter; 441-5678. 10pm-2am, \$10. '80s and hip-hop with DJs Scott Fox,

MCD, and Derrick D.
Freaky Fridays E25 682 Commercial; 362-9321. 6-10pm, free. Old-school, new-school, and more.
Friday Night Swing Metronome Dance Center 8pm, \$14. Ballroom dance lesson followed by a dance party.
Fuck Shack Beauty Bar. 10pm-2am. With Jefrodisiac and guests.
GlitterBox Cat Club. 10pm. Dance tracks.
Harry Denton's Starlight Room 8:30pm, \$10. Dance bands plus DJ Dave Gillis.
Heat Stud. 10pm-3am, \$5. Indie disco with hot-hot go-go dancers.
Hot Boxes Girls Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.
Hubba Hubba Revue DNA Lounge. 9:30pm, \$10-15. Swing your way to the DNA.
Levende Lounge 6-10pm. Live performance by Acoustic Sneaky.
Magnet Lounge 1402 Grant; 271-5760. 7pm-2am. With rotating DJs.
Make-Out Room 10pm-2am, \$5. DJ Tom Thump and guests bring the classic funk, world beats,

and old-school hip-hop.
Master Blaster Delirium. 10pm. Punk rock.
Mighty Breaks Mighty. 10pm-4am, \$5-10. No breaks.
Mr. Smith's 34 Seventh St; 355-9991. 6pm. Mashups and more with DJs Karlo and Marc Dyer.
Mood Swing Eastside West, 3154 Fillmore; 885-4000. 9pm, free. Rare grooves, Latin funk, soul, reggae, and hip-hop with DJs J. Diamond and Precise and guests.
Dimitris Mykonos Temple, 540 Howard; www.temple54.com. 10pm, \$20. The superstar DJ brings the noise with the help of Durben, Jaswo?, Destro, and Swayzee.
Nickie's BBQ 9pm. Hip-hop and house with DJ Spectre.
Paris Dakar International Baobab. 10pm, \$3. Reggae, dancehall, hip-hop, soul, and R&B with DJ Mpenzi.
Punk Rock and Shlock Karaoke Annie's Social Club. 9pm-2am, \$5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new

CONTINUES ON PAGE 39 >>

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Wed Jan 16th
Open Mic

Thu Jan 17th
**The Sacred
Profanities**

Fri Jan 18th
Dirty Blonde

Sat Jan 19th
Tall Shadows

Sun Jan 20th
**The Bottom
Dwellers**

Mon Jan 21st
**Tungsten SF/
Sean Pagelow**

Tue Jan 15th
**Ron Thompson
BLUES**

The Uptown*
OAKLAND

1/17 **KOFI BROWN**
SHELLEY DOTY

1/18 **THE HELLBILLYS**

1/25 **BIG SANDY
& HIS FLY-RITE BOYS**
TIPPY CANOE & THE PADDOLEMAN, RED MEAT

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LOB HIGHTOPS, THE SLOW POISONER

2/1 **JETBOY**
FLEXA BRONCO, DYNAMITE 8

2/8 **SUGAR & GOLD**
HOTTUE, SOMEHOW AT SEA

2/14 **BANYAN**
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DAMON & THE HEATHENS

2/15 **THE BROUN FELLINIS**

2/23 **HIGH ON FIRE**
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PLUS AMEEN & PLEXX (ONEFAM)

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MELINA JONES
PFUNK/ENOCH/CY
DJ STRATEGY**

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"QUEST FOR FEAR"
with a live performance by
THE MERMEN
SAT JAN 19th
doors 8:30
\$15

KNOCKED UP
MON JAN 21st
9pm
doors 8:30
FREE-2
DRINK MIN

BEN KENNEY
(INCUBUS)
DJ KIM MARE
TUE JAN 22nd
doors 7:30
\$15

MOUNTAIN
feat. Leslie West, Corky King, & Richie Scarlet
Neddy Kertt with Tony Lindray (Jantari)
WED JAN 23rd
doors 7:30
\$20

FRI 1.25/ DOORS 8:30PM/ \$17
SEAN HAYES
IT & THE CLOUDS
SAT 1.26/ DOORS 8:30PM/ \$12
AU REVOIR SIMONE
LOQUAT

SUN 1.27/ DOORS 7:30PM/ \$22
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PARTIALLY SEATED SHOW
TUE 1.29/ DOORS 8:30PM/ \$16 ADV • \$18 DOOR

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TUESDAY JANUARY 22 • 8:30PM • \$30 (SONGWRITER)
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WEDNESDAY JANUARY 30 • 8PM • \$10 (ROCK)
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GRIDDLE
R & B JAZZ GOSPEL SUPREME 80
THURSDAY JANUARY 31 • 9:30PM • \$10 (INDIE)
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FRI/18 DANCE CLUBS CONT'S

wave, alternative, classic rock, and more.
Ruby Skye 9pm-4am, \$15. With various guest DJs.
Salvage Deco Lounge, 510 Larkin; urbanpoint-productions@yahoo.com. 10pm-2am, \$4. Drag revue hosted by Excess.
Silk Fridays Icon. 10pm, free. Hip-hop and mash-ups with DJ Leethalmix and weekly guests.
Smile Knockout 9pm-2am, \$5. DJ Neil.
Martinson spins rock, glam, bubblegum, and psych pop, plus live guests.
Star Fuck Deco, 510 Larkin; urbanpoint-productions@yahoo.com. 10pm-2am, \$4. Wild drag revue.
Stiletto AsiaSF 10pm, \$8. Parker Day and DJs Sleazemore, Futuristic Prince, and Chelsea Starr bring you electric, house, and disco, plus a runway fashion show.
Stush Voda 10pm-2am, free. Soulful house with Dylan.
Suite One80 9pm-4am, \$20. With various DJs, hot chicks, tight clothes, spray tans, and dudes in striped shirts who do a lot of high fiving and calling one another brah.
Velvet Lounge 9pm, \$10. With DJ Manny Perez.
We Are Your Friends Madrone Lounge. 9pm-2am, \$5. Captain Harris, Shane King, Morale, and DJ Gorgeous spin electro, booty bass, breaks, hyphy, funk, trunk, classics, and rap.
BAY AREA
Flashback Fridays Luka's Taproom and Lounge. 2221 Broadway, Oakl; (510) 451-4677. 10pm, \$5-10. Hip-hop and funk with the Oakland Faders, plus resident DJs Spair and Platurm.
Kingman's Lucky Lounge 9pm-2am, free. Diverse dance music spun by rotating DJs.

SATURDAY 19

ROCK/BLUES/HIP-HOP

Anxious Me, Breakpoint, Victory Drive, **San Francisco** Jewelry Bottom of the Hill. 9pm, \$10.
Astra Heights, MUD, Good People, Low Sea **Rock** Rock-It Room. 9pm, \$8.
Frank Bay Biscuits and Blues 8 and 10pm, \$20.
Corruptors, October Allied, We Pick You Annie's Social Club. 8pm.
"11th Annual One Night Stand" Slim's. 9pm, \$12. Members of local bands perform cover songs.
Empty Rooms, Finest Dearest, Top Critter Hemlock Tavern. 9:30pm, \$7.
Grassroots, Monophones Boom Boom Room. 10pm, \$12.
Indubious Grant and Green 9:30pm, free.
JGB with Melvin Seals Great American Music Hall. 9pm, \$20.
Max Bran Band Grant and Green. 5pm, free.
Mermen Independent. 9pm, \$15. Screening of

surf film *Quest for Fear*.
Mirror Image, Small Change **Romeos, Julie Rosenthal** Hotel Utah Saloon. 9pm, \$6.
Plaid, Mr. Projectile Mezzanine. 9pm, \$20. See pick box.
Red Tiger Church, Libellazas, We Are Invisible Parkside. 9pm, free.
Resilience, Evacuate, Moral Decline, **Crucial Cause, Shanghai Surprise** Parkside. 9:30pm, \$8.
BAY AREA
Charming Hostess, Tsipi Gabal Jewish Community Center of the East Bay, 1414 Walnut, Berk; (510) 848-0237. 8pm, \$8-10.
Ray Manzarek, Roy Rogers Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, \$28.
Port, Melodic Jones, Jamie Jenkins Starry Plough. 9pm, \$10.
Jeffrey Star, Von Iva, Bob Weir, Robin Williams on Fire 924 Gilman. 7:30pm, \$7.

JAZZ/NEW MUSIC

Bill "Doc" Webster Band Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 7:30pm. Swing from the '30s and '40s.
Bill Frisell Trio Yoshi's SF, 1330 Fillmore; 655-5600. 8pm, \$28; 10pm, \$24. Through Sun/20.
Macy Blackman Washington Square Bar and Grill. 7pm.
Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8:15pm, free.
Anna Maria Flechero Savanna Jazz. 7:30pm.
Donald Harrison Jr. Jazz at Pearl's. 8 and 10pm, \$20. Through Sun/20.
John Kalleen Group Shanghai 1930. 8pm.
Oliver Lake Noe Valley Ministry. POSTPONED.
Lavay Smith and Her Red Hot Skillet Lickers Cafe du Nord. 9:30pm, \$12.
Luke Westbrook Trio Moose's, 1652 Stockton. 7pm.
Mad and Eddie **Duran Trio** Café Claude. 7:30pm.
New Century Orchestra Yerba Buena Center for the Arts, 701 Mission; www.ybca.org. 8pm, \$25-50. Performing "Rewind" by Paul Haas.
Billy Philadelphia One Market Restaurant, One Market; 777-5577. 6pm.
Robert Stewart Experience Rasselias Jazz. 9pm.

BAY AREA

Dream Kitchen 2213 Shattuck, Berk; www.johnschott.com. 8pm, \$5-10.
Ed Johnson and Novo Tempo Sanchez Concert Hall, 1220 Linda Mar, Pacifica; (650) 355-1882. 7:30pm, \$12-20.
Miss Nancy Wilson Herbie's Jazz Island. 8pm, \$14.
Flaye Carol and Her Trio Anna's Jazz Island. 8pm, \$14.
Bobby Hutcherson Yoshi's. 8 and 10pm, \$24. Through Sun/20.
"Live Jazz" Albatross Pub. 9:30pm, \$3.
"Other Perspectives in Improvised Music" Jazzschool. 8pm, \$15.
Robert Gastelum Group Jupiter. 8pm.
Miss Nancy Wilson Herbst Theatre, War Memorial Veterans Bldg., 401 Van Ness; 392-4400. 8pm, \$45.75-125.75.

FOLK/WORLD/COUNTRY

"Breakfast with Enzo" Bernal Heights Neighborhood Center, 515 Cortland; 206-2140. 10am, \$3.
Cesar's Latin All Stars Metronome Dance Center. 9pm.
Jeane Foss, Joanna McNaney El Rio. 6pm, free.
Gas Men Plough and Stars. 9pm.
Live flamenco music Café Arguello, 2832 Mission; 643-3160. 7pm.

BAY AREA

High Diving Horses, Luther Monday Noma Café. 7:30pm, free.
Lou and Peter Berryman Freight and Salvage Coffee House. 8pm, \$20.50.
Sacco La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568, www.lapena.org. 8pm, \$10.
Shimshai, Tina Malia, Jagadamba Ashkenaz. 9:30pm, \$12-15.

DANCE CLUBS

Afro Joint 222 Club. 9pm-2am, \$5-7. Excursion into Afrobeat and all music of the African diaspora.
Avery Island Jack's Club, 2545 24th St; 641-5371. 10pm, free. A dance party with DJ Jamie Jams and dollar drinks.
Bamboo Hut 479 Broadway; 989-8555. 10pm. DJ Scotty spins '80s modern rock and '90s dance classics.
Bearacuda Deco. 9pm-3am, \$5. Resident DJ Underdog spins for the boys.

Beerfest Space 550. 10pm-4am. The name says it all.
Better Days Pink. 10pm-2am, \$10-15. With Franky Boissy.
Bistrotheque Café Flore, 2298 Market; 621-8579. 6pm-midnight, DJ Ken Vulsion spins easily digestible tunes.
Bootsycakes Harry Denton's Rouge, 1500 Broadway; 346-7683. 10pm-2am. House music.
Booty Bassment Knockout. 10pm-2am, \$3.
DJs Ryan Poulsen and Dimitri Dickenson spin booty rumbin' hip-hop.
Café Cocoma 9pm-2am, \$15. With live band and DJ.
City Nights 10pm-2:30am. Hip-hop and club hits.
Club Something Retox Lounge. 9pm. DJs Skip and Melting Girl rock new wave, '80s, and '90s.
Couture Levende Lounge. 10pm-2am. High-fashion high jinks presented by Society SF.
The Deacon Skyline. 7pm-2am, free. Spinning old-school, hip-hop, and funk.
Digital Voda 10pm-2am, free. Best of European house and electro.
Doghhouse ODC Dance Commons, 351 Shotwell; 1000-2000.

www.doghhousewing.com. 9pm-12:30am, \$10-18. Swing dancing.
Dolly Parton's Tennessee Mountain Birthday Bash El Rio. 9pm-2am. Do it for Dolly!
Drunk and Horny Underground SF. Queer boozin' and cruisin'. 9pm-2am, \$5.
Element Saturdays Element Lounge. 9pm-3am, \$10. Hip-hop, mashups, rock, and funk with rotating DJs.
Elevate Roef/Prive, 651 Howard; 979-3031, www.sebastianentertainment.com. 9:30pm-3am. Hip-hop, rock, club classics, house, global grooves, and more.
Endup 6pm-1pm: "Ascension," with DJs Vince, Adrian, Jim Hopkins, and Tracy. 10pm-open all night: "Substance," '80s music with Darnon, Skip, and Domino.
FIX Shine Dance Lounge. 9pm, \$5. Residents live, Scottino and Ron-E bring you the funkiest in house and breaks all night long.
Fluid Saturdays Fluid Ultra Lounge. 662 Mission; 615-6888, www.fluidsf.com. 9pm. Hip-hop.

CONTINUES ON PAGE 40 >>

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FRIDAY • JANUARY 18 • 6PM
AMOEB HOME GROWN PRESENTS:
40LOVE

This San Francisco based group fuses classic
hip-hop with neo-soul, creating a truly fresh
Bay Area sound. With special guest Dray's 1

SATURDAY • JANUARY 19 • 2PM
DEVENDRA BANHART

One of the most fascinating, unpredictable,
& inspiring artists of his generation,
Devendra's new album *Smokey Rolls Down*
Thunder Dances continues to surprise &
delight fans & critics alike.

SUNDAY • JANUARY 27 • 2PM
AU REVOIR SIMONE

FRIDAY • FEBRUARY 1 • 7PM
VAMPIRE WEEKEND

© BERKELEY:

SATURDAY • FEBRUARY 2 • 2PM
AMOEB HOME GROWN PRESENTS:
MIA ZUNIGA

Mia Zuniga's debut solo album *Stories Such*
As These, in stores January 29", is an honest
self-portrait that reflects her thoughts on fam-
ily, love, & God. By blending soul, R&B, & a
touch of jazz, Mia has given her collection of
songs an original sound.

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MUSIC

SAT/19 DANCE CLUBS

CONT'S>

mashups, and rock with DJ Scotty Boy.

Frisko Disco Transfer, 10pm-2am. Riche
Panic and Jetrodisiac bring you the glam girls,
the fab boys, bare nipples, scarves, headbands,
purple eyeshadow, conspicuous consumption, and
even more conspicuous booty shakin'.

Harry Denton's Starlight Room 8:30pm, \$15
With DJ Dave Gillis and various dance bands
Hellatight Amnesia, 9pm-2am: '80s, hip-hop,
and electro with DJs Vinnie Esperza and Asti
Spumanti.

Hot Boxxx Girls Aunt Charlie's Lounge, 133 Turk;
www.auntcharlieslounge.com, 10pm-2am, free
With host Gina La Divina.

Hot Mess Stud, 10pm, \$5. Nude dude drink spe-
cials with DJ Kidd Sysko.

House in the Jungle Lingba Lounge, 9pm-2am,
free. Deep house with DJ Heather and friends
I Love Wet Panties Delirium, 10pm. Really, who
doesn't? With DJs Jenny and Jules.

Inland Knights 10pm, \$20. UK duo Inland
Knights perform, plus Paul Hemming, DJ
Rooz, Amit Shoham, Homero Espinoza, Tone,
and Destro.

Kontrol Rx Gallery, 132 Eddy; www.rxgallery.com, 9pm, \$5. With residents Alland Byallo,
Sammy D, and Craig Kuna and guests.

Latin Night El Rincon, 9pm-2am. Reggaeton,
salsa, hip-hop, bachata, and club hits with the
best Latin DJs in the business.

Live at the BBQ Nickie's BBQ, 9pm. Hip-hop,
midtempo, and more with B Dub, Efreem,
Devlin, and Aron.

Magnet Lounge 1402 Grant; 271-5760, 10pm-
2am. Hip-hop, old-school, and funk with DJs Rebs,
Mars, and Defunkt.

Meet Me in the Bathroom Beauty Bar, 7:30pm-
2am. DJ Omar and friends spinning '80s
soundtrack hits, electronise, and even some
Australian devil-worshipping tracks.

Metronome Dance Center 7:30pm, \$12:
"Jitterbug Jump," jitterbug lessons with Mike
Quebec, 9pm, \$16. "Metromilonga," Argentine
tango lesson.

Mr. Smith's 34 Seventh St; 355-9991, 8pm-2am
With DJ Mei Lwun.

Nightbeat Edinburgh Castle Pub, 10pm-2am \$5
With '60s soul with DJs Lucky and Primo.

NonStop Bhangra Rickshaw Stop, 9pm, \$15
Bhangra beats from resident DJs Jimmy Love
and Paredis and guests.

Pagode da Paz Pureza Skylark, 7pm-2am, \$7.
With live set by Brazilian band Grupo da Sete
Paris-Dakar Celebration Little Baobab, 3388
19th St, 10pm, \$3. African and French hip-hop
with DJs Sogul and Edibe.

Playboy Stud, 10pm. Rotating DJs James Glass,
Ryan Poulsen, Satorinon, Derek B, Omar, Joshua J,
Chelsea Starr, Richard Ohi, and Juanita More.

Prince vs. Michael Madrone Lounge, 8pm-
2am, \$5. DJs Dave Paul and Jeff Harris set
the tone for the strangest steel-cage match of
all time.

Roccapulco 6:30pm. Weekly salsa lessons.
Rock It Harry Denton's Rouge, 1500 Broadway;
346-7683, 10pm-2am. Rock that thrang with
Adrian and Sam.

Seduction Cellar, 685 Sutter; 441-5678
10pm-2am, \$15. Hip-hop and dance music with
rotating DJs.

Sojourn Rohan Lounge, 10pm-2am, free. Resident
DJs spin downtempo house and lounge beats.

Suede 383 Bay; 399-9555, 9pm-2am, \$10-15.
House and hip-hop.

Sugar Icon Lounge, 10pm-3am, \$10. Top 40, hip-
hop, funk, mashups, and old-school.

Suite One8one 181 Eddy St, 9pm-4am, \$20
Guest DJs weekly.

El Superritmo Makeout Room, 10pm-2am,
\$5. DJs Roger Mas and El Kool Kyle spin
cumbia, dancehall, bomba, plena, and salsa.
Swing and Salsa Dance Party Magnet, 4122
18th; www.queerballroom.com. Get your gay on
and swing it!

Tabu Lounge Glas Kat, 10pm-2am. Smooth hip-
hop, urban Top 40, and funky Frisko house.

Toxic vs. Brownies & My Bitches Cat Club, 10pm-
3am, \$5-\$10. Four DJs battle in two rooms.

Transfer 198 Church; 861-7499, 12am-2am.
Monster mashups.

Velvet Lounge 5pm, \$10. '70s, '80s, '90s house,
and hip-hop.

BAY AREA

ElectROTIC Uptown, 9pm-2am, \$5. Short
Shortz presents a club that is both elec-
tronic and erotic. Two great tastes that taste
great together.

Magic Milkcrates Kingman's Lucky Lounge, 9pm-
2am, free. Soulful organica meets electronica
with DJ Flood.

Pop History 101 Ruby Room, 10pm-2am. Join
professors Botello and Tolle for a crash course.

Smooove Saturdays Luka's Taproom and Lounge,
2221 Broadway, Oak; (510) 451-4677, 10pm-
2am, \$5-10. Future funk, neo-soul, dancehall,
old-school, and new-school with DJs Wisdom

and Jamo.
Sweat White Horse. 9pm-2am, \$5. DJ-VJ Robbie Martin spins house, top 40, '80s, '90s, alternative, soul remixes, and mashups.
Taste Shattuck Down Low. 9:00pm, \$10. Dance DJs Mpenzi and Romeo move butts with smooth R&B, Bay shakers and hip-hop.

SUNDAY 20

ROCK/BLUES/HIP-HOP

Big Fun, Pleasure Kills, Rantoul's Hemlock Tavern. 6pm, \$5.
Blues Jam Grant and Green. 7-7pm, free. With Mike Miranda.
Bohemian Knuckle Boogie Boom Boom Room. 9:30pm, free.
Lloyd Gregory, Franky Kelly Biscuits and Blues. 8pm, \$12.50.
One Hundred Suns, Santhai, Skin Horse Hemlock Tavern. 9:30pm, \$6. See Picks, page 22.
Raising Days Grant and Green. 8:30pm, free.
Skuzz, Conceit, Eddie K, Grand Invincible, DJ Pause, Top One Annie's Social Club. 7pm, \$6.
Spidermeow, Melatoes, Bhi Bhiman Hotel Utah Saloon. 9pm, \$6.
Sweet and Tender Hooligans, Curse 12 Galaxies. 9pm, \$15.
Two Left Feet, Two Seconds, Audiophiles Bottom of the Hill. 9pm, \$8.

BAY AREA

Cultural Heritage Choir, Rhiannon, Terrance Kelly, Oakland Interfaith Gospel Choir Oakland Scottish Rite Center. 1547 Lakeside, Oak; (510) 287-8880. 7:30pm, \$6-22. "In the Name of Love: Musical Tribute Honoring Martin Luther King, Jr."
Yuri Shevchuk and DDT Fox Theatre. 2215 Broadway, Redwood City; 369-4113. 8pm, \$45-125.

JAZZ/NEW MUSIC

Bill "Doc" Webster Band Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 8pm.
Bill Frisell Trio Yoshi's SF, 1330 Fillmore; 655-5600. 7pm, \$24; 10pm, \$20.
Mike Greenhill Moore's. 10:30am-2:30pm.
Donald Harrison Jr. Jazz at Pearl's. 8pm, \$20; 10pm, \$15.
"Jam Session with Donald Bailey" Savanna Jazz. 7:30pm.
Mike Lipskin Washington Square Bar and Grill. 7pm.
"Live Jazz" Café Royale, 800 Post; 441-4099. 6pm.
Michael Parson Octavia Lounge, 1772 Market. 12pm-3pm, free.
Paul Scheffert Trio Noe Valley Ministry. 5pm.
Rob Modica and Friends Simple Pleasures Cafe. 3pm, free.

BAY AREA

Dori and Dave 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 5pm, free.
Gandalf Murphy and the Slambovian Circus of Dreams Freight and Salvage Coffee House. 8pm, \$19.50.
Bobby Hutcherson Yoshi's. 7pm, \$24; 9pm, \$18.
Jazzschool Studio Band, Marty Fetting Jazzschool. 4:30pm, \$25.
Jeremy Pelt and Wired Bach Dancing and Dynamite Society, Douglas Beach House, 311 Mirada, Half Moon Bay; (650) 726-4143. 4:30pm, \$30.
SBB 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9:30pm, free.
Gil Shaham, Akira Eguchi Zellerbach Hall, UC Berkeley, Bancroft at Telegraph; (510) 642-9988. 3pm, \$34-62.

FOLK/WORLD/COUNTRY

Little Sister, Young Lost Ones, Fred Odell Parkside. 4pm, free.
Live flamenco music Cafe Arguello, 2832 Mission; 643-3160. 7pm.
Quin and Friends Plough and Stars. 9pm, free.
Rupa, Tom Sway, Kevin Welch Cafe du Nord. 8pm, \$10.

BAY AREA

Asheba Ashkenaz. 3pm, \$4-6.
Fred Eaglesmith and Band Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4113. 7pm, \$20.
Grupo Falso Baiano Anna's Jazz Island. 8pm, \$10.
Mariospeedwagon, Jared Karol Nomad Café. 11am, free.
"Starry Irish Music Session" Starry Plough. 8pm-11pm. With Shay Black.

DANCE CLUBS

All Male Amateur Strip Show Deco, 10pm-1am. Hosted by Jim (Ginger Snap) and DJ Lambchop.
Bingo Holo Bingo Lexington. 8pm-10pm. Sapphic bingo frenzy with DJ Myles spinning between games.
Bionic 222 Club. 10pm-2am, \$5. House music with DJs Solar, Joshua Iz, and Nikola Baytola.

Boogie Brunch Levende Lounge. 11am-3pm. With DJs Ben Hester and Rob G.
Church El Pirata. 4pm-12am, free. Lioness Sound DJs Green B and Positiv-T spin reggae while you eat Caribbean BBQ.

Club Havana Jelly's. 4pm, \$10. Live sets by Avance and Eric Rangel y Orquestra America, plus DJ Waltdigz and great Cuban BBQ.
Dimanche Slide, 430 Mason; www.slidesf.com. 9pm. With DJ Frenchy le Freak and special guest.
Dub Mission Elbo Room. 9pm-2am, \$10. Dub, roots, and classic dancehall with a special Bay Area exclusive performance of Nickodemus and Zeb, plus DJ Sep.
Endup 6am-8pm: "Sunday T-Dance," with DJs Vince, Adrian, Nikola Batyala, Nikita, and Jim Hopkins and weekly guests. 8pm-4am, \$12: "Super Soul Sunday." Come back to Sunday church with DJ David Harness and guests.
Escape Cellar. 685 Sutter. 9pm-2am, \$5. Funky house, hip-hop, and club classics.
French Kiss Pink. 10pm-2am, \$3 after 11. Resident bad boys Mykhill and Forever 21 playing electro, disco, punk, pop, indie, rock, and mashups.
Fresh Ruby Skye. 6pm-midnight. 8:20-25. DJ Brett Herrichson gets fresh on your ass.
Gemini Disco Party Beauty Bar. 7:30pm-2am. Studio 54-style party, without Mick Jagger doing coke in the basement.
Harry Denton's Starlight Room 8:30pm, free. With DJ Page Hodel.
Holding Firm Reggae Sundays Underground SF. 10pm-2am, free. Reggae and dancehall with Stepwise and Dread Lion, with weekly special guests.

Indie Circus Madrone Lounge. 8pm. Bring your CDs and iPods and sign up at indiecircus.com to DJ for 15-30 minutes. Hosts help with mixing board, no experience necessary.
Kodo Wish. 8pm-2am, free. Downtempo, funk, soul, broke beat, deep house grooves care of residents Hideo Kobayashi, Still Rob G, and Tokyo Component.
On the Corner Lookin Easy Stud. 6pm.
Junk-shakin' funk, easy, cruisy, and sleazy — just how you like it.
Password Vessel. 10pm-2am, \$20. Hip-hop and sports: two great tastes that taste great together.
Propaganda Laszlo. 9pm. Intimate disco and electro-pop.
Rare Bird Dalva. 9pm-2am, free. DJ Vanka spins rare jazz, soul, and funk.
Sabbath Bloody Sabbath Knockout. 10pm-2am, \$5. Local metal bands and DJs.
Salsa Sundays El Rincon. 8pm-2am, free. Salsa lesson plus DJ dance party with Super Chino, De La Clave, and guests.
Salsa Sundays El Rio. 3pm. Free BBQ and dance lessons plus a live set by Los Rumberos.
Sanctuary Factory 525, 525 Harrison; 339-8686. 10pm-6am, \$20.
Sundance Saloon Space 550. 5pm-10:30pm, \$5. Country-western dancing, serving the gay-lesbian-bisexual-transgender community and its friends.
Sun-Daze Double Dutch. 10pm-2am. Hip-hop and old-school with DJ B-Love.
Tea Dance Stud. 5pm-10pm, \$5. With DJ Jimmy Strano.
Vission Latina El Rio. 3-8pm, \$8. Salsa dance classes and live music.

BAY AREA

Culture Oasis. 135 12th St, Oak; (510) 763-0404. Rotating DJs spinning the best in underground house.
Industry Night Kingman's Lucky Lounge. 9pm-2am, free. Soulful grooves with DJ Franchise. For service industry workers.
King of Kings Shattuck Down Low. 8pm-2am, \$6-8. Reggae, dancehall, roots, and lovers rock with DJs Mama-L, Jenicycde, and Smoke One.
Noches de Vudu Luka's Taproom and Lounge, 2221 Broadway, Oak; (510) 451-4677. 9pm, free. Salsa, samba, reggaeton, and Latin hip-hop with DJ Erik Santero and rotating DJs.
SF Barefoot Boogie 8th Street Studio, 2525 Eighth St, Berk; 820-1452. 7:30-11pm, \$8. A freestyle dance throwdown with a world music soundtrack.

MONDAY 21

ROCK/BLUES/HIP-HOP

Castanets, Shoi, El Olio Wolof Cafe du Nord. 9pm, \$10. See "Adrift and Lovin' It: Castanets' Ray Raposa Is Caught Rambling," page 28.

JAZZ/NEW MUSIC

Bishop Norman Williams Quintet Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 8pm.
Brubeck Brothers Quartet Yoshi's SF, 1330 Fillmore; 655-5600. 8pm, \$18; 10pm, \$14.
Contemporary Jazz Orchestra Jazz at Pearl's. 8 and 10pm, \$10.
"Jazz Jam" Grant and Green. 10pm, free. House band followed by a jam session.

Mike Greenstill Duo Moose's. 8pm.
Monk's Music Trio Simple Pleasures Café. 8pm, free.
Jock Rockenbach Lou's Pier 47, 5-11pm. Jazz and blues.
Eric Shifrin Washington Square Bar and Grill. 7pm.

BAY AREA

Corey Harris and the 5x5 Band Yoshi's. 8pm, \$16; 10pm, \$20.

FOLK/WORLD/COUNTRY

"Bluegrass Mondays" Amnesia. 8:30pm, free.
"I Don't Like Mondays" Blondie's Bar and No Hill, 540 Valencia; 864-2419. 9pm, free. Live musician showcase with local talent.
Live flamenco music Cafe Arguello, 2832 Mission; 643-3160. 7pm.
"Open Mic with JJ Schultz" Hotel Utah Saloon. 7:30pm, free.

BAY AREA

"Derek Smith's Open Mic" 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9:30pm, free.
"Songwriters Symposium" Blakes. 8:30pm, \$2-3. Acoustic open mic.
Traditional Irish music session Starry Plough. 9pm, free.
"West Coast Songwriters Competition" Freight and Salvage Coffee House. 8pm, \$5.

TUESDAY 22

ROCK/BLUES/HIP-HOP

Brink, Magnus Hitch, Dem Suite Bottom of the Hill. 9pm, \$8.
Calendar Art, Morning Line, Scout Shannon Hotel Utah Saloon. 9pm, \$6.
Circle Jerks, Hit Me Back, Last of the Believers Slim's. 8pm, \$17.
Fat Tuesday Band with Edna Love Biscuits and Blues. 8pm, \$12.50.
Go Cart Mozart, Sean O'Brien and His Dirty Hands, Hemlock Diaries Annie's Social Club. 8pm, \$6.
Ben Kenney independent. 8pm, \$15.
Mirah, Blow, Crypticize Great American Music Hall. 8pm, \$15. Also Jan 23. See pick box.
Tasty Band, Millville Plains, Robustitron El Rio. 7:15pm, free.

BAY AREA

Danny Ozilevsky 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9:30pm, free.

JAZZ/NEW MUSIC

Chris Botti Yoshi's SF, 1330 Fillmore; 655-5600. 8pm, \$42; 10pm, \$38. Through Jan 27.
Cecil Wells Quintet Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 7:30pm.
Alan Choy Octavia Lounge, 1772 Market; 863-3516. 7pm, free.
Dave Parker Quartet Rasselas Jazz. 9pm, free.
Chris Hesson Washington Square Bar and Grill. 7pm.
"Jam Session with Gerry Grosz" Beach Chalet, 1000 Great Highway; 866-8493. 6:30pm, free.
"Latin Jazz Night" Mojito. 9pm-midnight, \$10. Live music followed by Latin dance grooves with DJ Vanka.
Miles Ahead Figaro Ristorante, 414 Columbus; 398-1300. 7-10pm.
Musashi Moose's. 8pm.
Ricardo Seales Top of the Mark. 7pm, \$5.
Marcus Shelby, Howard Wiley Jazz at Pearl's. 8pm, \$15; 10pm, \$10.
Stompy Jones Verdi Club, 2424 Mariposa; www.oldtime.net/tuesdays.html. 9:30pm, \$12.
Terry Disley Trio Shanghai 1930. 7pm.
Vince Lateano Trio Savanna Jazz. 8:30pm.

BAY AREA

"Jazzschool Tuesdays" Jupiter. 8pm, free.
"Singers' Open Mic with Kelly Park" Anna's Jazz Island. 8pm, \$5.

FOLK/WORLD/COUNTRY

Andrew Freeman Giordano Brothers, 303 Columbus; 397-2767. 8pm, free.
Rickie Lee Jones Cafe du Nord. 8:30pm, \$30.
Live flamenco music Cafe Arguello, 2832 Mission; 643-3160. 7pm.
Sol Jibe Elbo Room. 8pm, \$7.

BAY AREA

Courtableur Ashkenaz. 8:30pm, \$10.
David Lindley Freight and Salvage Coffee House. 8pm, \$25.50. Also Jan 23.
"Open Mic with Joan Pez and Girl George" Starry Plough. 7:30pm, free.
Cyril Pahinui, Dennis Kamakahi, George Kahumoku Yoshi's. 8pm, \$20; 10pm, \$14.
"Hawaiian Slack Key Guitar Festival." aperc

The Lusty Lady



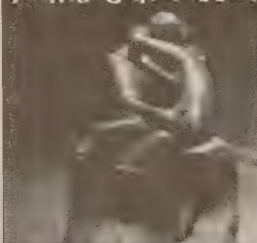
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5-9

Happy Hour

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 Enjoy \$1 off well spirits, draft beer, wine

9pm-2am

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*Sun 1/20
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YOUNG LOST ONES
FRED ODELL
5PM
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ALL AGES

*Mon 1/21
SI HAMMS NIGHT!

*Tue 1/22
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THE FATHER
1/24 - LADY DOTTIE & THE DIAMONDS
THE CHORES, BROWNTOWN WEST, HOT FOG
1/25 - 3RD RAIL, THE PIE RATS, WIRE GRAFFITI
1/26 - MY REVOLVER, WHISKEY & KNIVES
CORRETTI, INFERNO OF JOY
1/27 - DEAD TO ME, NOTHINGTON, WARDOGS

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THUR 1/17
PWRL PWR 9:30PM \$5
MR KIDDER

THE TURKS 9:30PM \$6

HURRY UP SHOTGUN
ETERNAL TAPESTRY

FINEST DEAREST 9:30PM \$7
EMPTY ROOMS
TOP CRITTER

SAT 1/16
EARLY • BIG FUN
THE PLEASURE KILLS
THE RANTOOLS
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TOSSING ALICE
LES MILTON
MUFF N'TOPS
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NERVOUS TICS 9:30PM \$6

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HI NOBLES 9:30PM \$6

THE BLANK STARES
FACTS ON FILE

CAMPO BRAVO 9:30PM \$6

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TWO SHEDS

club list



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2565 Mission
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26 MIX
3024 Mission
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222 Hyde
(415) 864-2288

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982 Market
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2120 Allston
Way, Berk
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Berk
(510) 525-5054

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2271 Shattuck,
Berk
(510) 647-1790

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2367 Telegraph,
Berk
(510) 848-0886

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Oakl
(510) 763-7711

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2102 Shattuck,
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(510) 649-3810

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711 Fourth St,
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2087 Addison,
Berk
(510) 845-5373

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2181 Shattuck,
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(510) THE-ROCK

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LUCKY LOUNGE
3332 Grand, Oakl
(510) 465-KING

MAMA BUZZ
CAFE
2318 Telegraph,
Oakl
(510) 465-4073

19 BROADWAY
19 Broadway,
Fairfax
(415) 459-1091

924 GILMAN
STREET PROJECT
924 Gilman, Berk
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6500 Shattuck,
Oakl
(510) 595-5344

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2025 Broadway,
Oakl
(510) 465-6400

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132 14th St, Oakl
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SHATTUCK
DOWN LOW
2284 Shattuck,
Berk
(510) 548-1159

STARRY PLOUGH
3101 Shattuck,
Berk
(510) 841-2082

STORK CLUB
2330 Telegraph,
Oakl
(510) 444-6174

SWEETWATER
153
Throckmorton,
Mill Valley
(415) 388-2820

TIME OUT BAR
AND PATIO
1822 Grant,
Concord
(925) 798-1811

21 GRAND
416 25th St, Oakl
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UPTOWN
1928 Telegraph,
Oakl
(510) 451-8100

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6551 Telegraph,
Oakl
(510) 652-3820

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9200 SFBG

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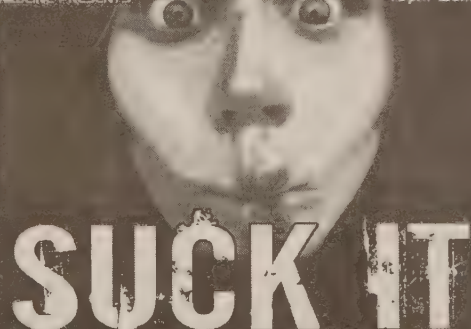
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"STOLI VODKA PROMOTION"
13 OF 40 STOLI COCKTAILS FROM 11PM-1AM

LATE LATE SHOW (11PM-1AM)
CHUCK GARDNER (11PM-1AM)
PAUL SHULZ (11PM-1AM)
STATIONARY BOY (11PM-1AM)
HAWTHORNE (11PM-1AM)

THE SHOW (11PM-1AM)
JIMMY KILLER (11PM-1AM)
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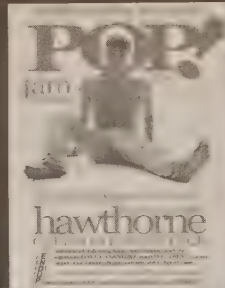
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jan 17. phonic. free b4 12a.
hector moralez. cj larsen.
j philip.

jan 18. fn. ghetto disco. free b4 12a.
featuring chris cox, byron bonsall
cuervo.

jan 19. sat. the show. 10p- noon
more than 10 djs for a 14 hrs party
check theendup.com for lineup

jan 20. sunday l-dance. 12p-8p
jan 20. super soul sundayz 8p-4a
w. david harness and ron trent

jan 21. MLK monday am pop!
special sunrise set with
hawthorne.cuervo.lonnie tuck.

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FRI. JAN. 18 • DOORS 7:30 / SHOW 8:30 • \$13 ADV. / \$13 DOOR

MELEE
MATT WHITE
UNTIL JUNE

SAT. JAN. 19 • DOORS 8 / SHOW 9 • \$12 ADV. / \$12 DOOR

11TH ANNUAL ONE NIGHT STAND

MEMBERS OF IMMIGRANT, CHRIS VON SNEIDER,
PARKER BROTHERS, MAGNIFIED, KINGDOM FIRST,
OVERWHELMING COLORFAST, CARLOS, THE BELLVACHERS,
CHARLES CORTEZ AND MANY MORE...
PERFORMING THEIR FAVORITE COVER SONGS!

SUN. JAN. 20 • DOORS 8 / SHOW 9 • \$15 ADV. / \$15 DOOR

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A TRIBUTE TO MORRISSEY AND THE SMITHS

THE CURSE & TRIBUTE TO THE CURSE

TUES. JAN. 22 • DOORS 7:30 / SHOW 8 • \$17 ADV. / \$17 DOOR

CIRCLE JERKS
HIT ME BACK - LAST OF THE BELIEVERS

WED. JAN. 23 INGRID MICHELSON SOLD OUT—THANK YOU!
SHOW MOVIES FROM CAFE DU NOIR—ALL TICKETS W/NOIRER!

THURS. JAN. 24 • DOORS 7 / SHOW 7:30 • \$13 ADV. / \$13 DOOR

GALLONS - THIS IS HELL
CANCER BATS - VULTURES UNITED

FRI. JAN. 25 • DOORS 8 / SHOW 9 • \$14 ADV. / \$14 DOOR

LIARS - NO AGE

SAT. JAN. 26 • DOORS 7:30 / SHOW 8:30 • \$15 ADV. / \$15 DOOR

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THURS. JAN. 17 • DOORS 7:30 / SHOW 8 • \$13 ADVANCE / \$13 DOOR

DAN DEACON
ULTIMATE REALITY
HEALTH-KIT

SAT. JAN. 19 • DOORS 8 / SHOW 9 • \$20 ADVANCE / \$20 DOOR

JGB WITH MELVIN SEALS

TUES. JAN. 22 • DOORS 7 / SHOW 8 • \$15 ADVANCE / \$15 DOOR

THE BLOW
MIRAH
HIGH PLACES

WED. JAN. 23 MIRAH/THE BLOW SOLD OUT—THANK YOU!

THURS. JAN. 24 • DOORS 7 / SHOW 8 • \$25 ADVANCE / \$25 DOOR
JAN ACQUISITION: EVENING WITH

HOWARD JONES
ACCOMPANIED BY ROBIN BOULT

FRI. JAN. 25 • DOORS 8 / SHOW 9 • \$20 ADVANCE / \$20 DOOR

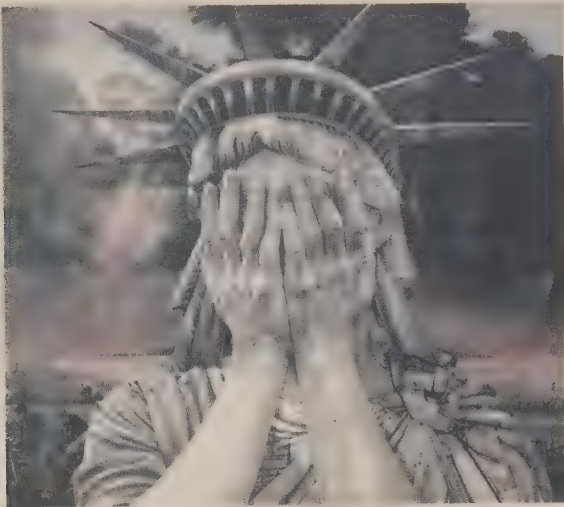
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DJ DELACHAUX & MORE!

SAT. JAN. 26 8th ANNUAL EDWARDIAN BALL
SOLD OUT—THANK YOU!

SUN. JAN. 27 • DOORS 8 / SHOW 9 • \$18 ADVANCE / \$18 DOOR

2nd ANNUAL SUNDAY GOREY SUNDAY
FEATURING VAU DE VIRE SOCIETY,
ERIC MCFADDEN ORCHESTRA, VERMILLION LIES,
POU FOU HAI, ALLISON LOVEJOY, DARK GARDEN,
VINA BURLSQUE, DJ DELACHAUX, & MORE!

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“Gee Vaucher: Introspective”

REVIEW Currently on view at Jack Hanley Gallery, “Gee Vaucher: Introspective” presents a 40-year survey of work by the veteran punk artist.

Predominantly known for the politically charged, often horrific collages and paintings that functioned as cover art for the albums and newsletters of the British anarchist punk band Crass in the 1970s and '80s, Vaucher has, throughout her career, sought to break down and expose the most vile — and too often expertly concealed — crimes of civilized society. Responding not just to the reckless orchestrations of first-world leaders and figureheads such as Margaret Thatcher, Queen Elizabeth II, Ronald Reagan, and Pope John Paul II, Vaucher has also consistently concerned herself with more private — and less fashionable — causes such as abuse within the home, church, and school system.

Vaucher exploits her androgynous name and adopts a hard-edged, masculine aesthetic, which lends her work validity among viewers who might otherwise disregard what could be labeled feminist art. She engages collage as her primary medium. Even when not ripping apart newspaper images and pasting them together in incongruent ways, she mimics collage in her painted compositions. Her approach further confuses ideas of artist identity and authorship, in a way reminiscent of French surrealist Claude Cahun, making it easier to dismantle sacrosanct institutions and ideologies without pause.

“Introspection” includes a substantial number of Vaucher’s lesser-known — and less characteristic — works: loose figure drawings from the '60s and a more recent series of wall-size portraits of hauntingly wide-eyed children. Based on this presentation, it seems Vaucher hasn’t done much politically themed work in the past decade, save for a 2006 painting of George W. Bush breast-feeding Tony Blair while sitting on top of the globe and taking a shit. The work is a reinterpretation of a piece she created in 1986, of Reagan breast-feeding Thatcher and, again, shitting on the world. Twenty years ago, Vaucher probably imagined things couldn’t get any worse. (Amber Whiteside)

GEE VAUCHER: INTROSPECTIVE Through Sat/19. Tues.–Sat., 11 a.m.–6 p.m.

Jack Hanley Gallery, 395 Valencia, SF. (415) 522-1623, www.jackhanley.com

Art listings are compiled by Duncan Scott Davidson. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks, page 22, for information on how to submit items to the listings. For complete listings, go to www.sfbg.com.

MUSEUMS

California Palace of the Legion of Honor Lincoln Park (near 34th Ave and Clement); 750-3600. Tues–Sun, 9:30am–5pm. \$8, \$6 seniors, \$5 for ages 12 to 17, free for 10 and under (free Tues). **Marie-Antoinette and the Petit Trianon at Versailles.** Art from the queen’s private residence. Through Feb 17. “Kahnweiler, Editeur” Books by Daniel-Henry Kahnweiler. Through May 25. **Cartoon Art Museum** 655 Mission; CAR-TOON. Tues–Sun, 11am–5pm. \$6, \$4 students and seniors, \$2 for ages 6 to 12, free for five and

under and members. **“Edward Gorey’s Dracula.”** Original set and costume designs, production photographs, and memorabilia from the Broadway production. Through Sun/20. **De Young Museum** Golden Gate Park, 50 Hagiwara Tea Garden Drive (near Fulton and 10th Ave); 750-3614. Tues–Sun, 9:30am–5:15pm (Fri, 9:30am–8:45pm). \$10, \$7 seniors, \$6 for ages 13 to 17 and college students with ID (free first Tues). **“Michael Arcega: Homing Pidgeon.”** Installation of altered objects. Through Sun/20. **“Chim: The Photography of David Seymour (1914–1956).”** More than 70 photography. Through Feb 24. **Exploratorium** 3601 Lyon; 563-7337. Tues–Sun, 10am–5pm. \$14, \$11 students and seniors, \$9 youths, free for four and under. **“The Search for Universals in Human Emotion.”** Photographs by renowned psychologist Paul Ekman. Jan 22–April 27. **San Francisco Museum of Modern Art** 151 Third St; 357-4000. Mon–Tues, Fri–Sun, 11am–5:45pm; Thurs, 10am–8:45pm. \$12.50, \$8 seniors, \$7

students, free for members and 12 and under (free first Tues; half price Thurs, 6–8:45pm). **“Jeff Wall.”** Retrospective of more than 40 photographs from the '70s to the present. Through Jan 27. **Yerba Buena Center for the Arts** 701 Mission; 978-ARTS. Tues–Wed, Fri–Sun, noon–5pm; Thurs, noon–8pm. \$6, \$3 seniors, students, and youths, free for members (free first Tues). **“The Missing. Peace: Artists Consider the Dalai Lama.”** Group show of 88 contemporary artists. Through March 16. **“Anna Halprin: At the Origin of Performance.”** Audio-visual installation celebrating the works of Bay Area dance and performance legend (reception Thurs/17, 6–9pm; \$10). Jan 18–April 5. **Zeum** Yerba Buena Gardens, 221 Fourth St; 777-2800. www.zeum.org. Wed–Sun, 11am–5pm. \$7, \$6 seniors and students, \$5 for ages 4 to 18. **“Global Youth Media and Arts Festival.”** Performance and artworks by 300 young creators from around the globe. Through Sat/19.

BAY AREA

Oakland Museum of California 1000 Oak, Oak; (510) 238-2200. Wed–Sat, 10am–5pm (first Fri, 10am–9pm); Sun, noon–5pm. \$8, \$5 seniors and students (free second Sun). **“Artists of Invention: A Century of CCA.”** Works by California College of the Arts students and alumni. Through March 16. **“Trading Traditions: California’s New Cultures.”** Photographs by Lonny Shavelson, commentary by Fred Setterberg, and sound design by James LeBrecht. Through April 6. **San Jose Institute of Contemporary Art** 560 S First St, San Jose; (408) 283-8155, www.sjica.org. Tues–Wed, Fri, 10am–5pm; Thurs, 10am–8pm; Sat, noon–5pm. Free. **“The Landscape of War.”** Works by contemporary artists on terror, violence, and destruction. Through Sat/19. **“Unfurling” and “Restless Echoes.”** Window installations visible after dark by Martha Gorzkyk. Through Sat/19. **San Jose Museum of Art** 110 S Market, San Jose; (408) 294-2787. Tues–Sun, 11am–5pm. Free. **“Diebkorn in New Mexico: 1950–1952.”** Paintings and prints. Through Sun/20. **“Mapping Time: Doug Glavinski Works 1995–2007.”** Large-scale abstract paintings and works on paper (reception Feb 1, 6–8pm). Jan 18–March 25. **UC Berkeley Art Museum** 2626 Bancroft Way, Berk; (510) 642-0808. Wed, Fri–Sun, 11am–5pm; Thurs, 11am–7pm. \$4–8 (free first Thurs). **“Microscale, Macroscale, and Beyond: Large-Scale Implications of Small-Scale Experiments.”** Sculptures by Tomás Saraceno. Through Feb 17. **“The Disasters of War.”** Paintings by Francisco Goya. Through March 2.

GALLERIES

OPENING

African American Art and Culture Complex 7612 Fulton; 922-2049. Mon–Sat, noon–5pm. “Americans Who Tell the Truth,” portraits by Robert Shetterly and works by Bay Area middle and high school students. Jan 22–April 6. **Amersand International Arts** 1001 Tennessee; 285-0170. Thurs–Fri, 11am–5pm; and by appt. “Popoganda: Images from the Early 20th Century of New China,” paintings by Nick Graham; “Something Wicked,” works by Albert Reyes (reception Fri/18, 6–8:30pm). Jan 18–Feb 22. **Catharine Clark** 150 Minna; 399-1439. Tues–Fri, 10:30am–5:30pm; Sat, 11am–5:30pm. “Dystopia,” paintings by Kara Maria; “The Pitch of Dissent,” works by Packard Jennings (reception Sat/19, 4–6pm). Jan 19–March 21. **Femina Potens Gallery** 2199 Market; 217-9340. www.feminapotens.com. Thurs–Sun, noon–6pm. “Cultivating Cuck,” group show (reception Fri/18, 7–10pm). Through Jan 27. **Genesis** 2 Harrison, suite 400; 433-3700. By appt only. “perFORMANCE,” works by Geneva Barry, Carol Nelson Cares, Rafael Landea, and Angelo Mexico (reception Thurs/17, 5:30–7:30pm). Jan 18–April 4. **Jack Hanley Gallery** 395 Valencia; 522-1623. Tues–Sat, 11am–6pm. “Introspective,” works by Gee Vaucher. Through Sat/19. See pick box. “Yol What Happened to Peace?” group show, Thurs/17–Sat/19. Two days only, 11am–9pm. **Mezzanine Gallery** Hotel Triton, 342 Grant; 673-3080. Daily, 8am–10pm. “Drawn Together,” group show of works on paper (reception Feb 5, 5–7pm). Jan 20–Feb 20. **New Langton Arts** 1246 Folsom; 626-5416. Daily, 1–7pm. “Small Things End, Great Things Endure,” feminist art group show (reception Thurs/17, 7–9pm). Jan 17–March 25. **Ratio** 3 1447 Stevenson; 821-3371. Wed–Sat, 11am–6pm. New paintings by Jordan Kantor (reception Fri/18, 6–8pm). Jan 18–March 1. **Rena Branstetter Gallery** 77 Geary; 982-3292. Tues–Fri, 10:30am–5:30pm; Sat, 11am–5pm. Wood sculptures by Sam Perry; photographs by

Andrew Moore (reception Sat/19, 5–7pm). Jan 17–Feb 23. **San Francisco Art Exchange** 458 Geary; 441-8840. Mon–Sat, 10am–6pm. Works by Ronnie Wood (reception Jan 26, 7–10pm). Jan 17–Feb 17. **San Francisco Design Center Galleria** 101 Henry Adams; 362-7397. Mon–Thurs, 9am–5pm; Fri, 9am–noon. “Small Firms, Great Projects,” architectural works (reception Thurs/17, 7pm). Through Jan 25. **Skylight Gallery** San Francisco Public Library, Main Library, 100 Larkin, sixth floor; 557-4277. Mon, Sat, 10am–6pm; Tues–Thurs, 9am–6pm; Fri, noon–6pm; Sun, noon–5pm. “A Life Surrounding a Cabin: Dorothea Lange at Steep Ravine,” photographs. Jan 19–March 16. **Triple Base** 3041 24th St; 643-3943. Thurs–Sun, noon–5pm; and by appt. “An Equal Playing Field,” paintings by Peter Stegall (reception Fri/18, 7–10pm). Jan 17–Feb 17.

BAY AREA

Gallery 555 555 12th St, Oak; (510) 238-6836. Mon–Fri, 7am–6pm (third Thurs, 7am–8pm). Works by Jenny E. Balis and Sam Perry (reception Thurs/17, 5–7pm). Jan 17–Mar 2. **Gallery Route One** 1101 Hwy 1, Pt Reyes Station; 663-1347. Mon, Wed–Sun, 11am–5pm. “23rd Annual Juried Show,” group show (reception Sun/20, 3–5pm). Jan 18–Feb 10. **Luka’s Taproom and Lounge** 2221 Broadway, Oak; (510) 451-4677. Mon–Tues, 11:30am–midnight; Wed–Fri, 11:30am–2am; Sat, 5:30pm–2am; Sun, 11am–midnight. “Oakland Cityscapes and Landscapes,” photographs by Richard Leon (reception Sat/19, 6–9pm). Through Jan 26. **Mills College Art Museum** 5000 MacArthur Blvd, Oak; (510) 430-2164. Tues–Thurs–Sat, 11am–4pm; Wed, 11am–7:30pm; Sun, noon–4pm. “We Interrupt Your Program,” group show (reception Jan 23, 5:30–7:30pm). Jan 16–March 16. **Spur Projects** 888 Portola, Portola Valley; (650) 529-2040. Tues–Sat, 11am–6pm; and by appt. “Matter of Scale,” works by Robert Buellman (reception Thurs/17, 6–8pm). Jan 17–Feb 23. **Traywick Contemporary** 895 Colusa, Berk; (510) 527-1214. Thurs–Sat, noon–4pm; and by appt. “3,” works by Diana Guerrero-Maciá, Kelsey Nicholson, and Lena Wolff. Jan 20–March 29.

ONGOING

African American Center San Francisco Public Library, Main Library, 100 Larkin, third floor; 557-4400. Mon, Sat, 10am–6pm; Tues–Thurs, 9am–8pm; Fri, noon–6pm; Sun, noon–5pm. “Our Lives: A Photovoice Exhibit of African American Men’s Sexual Health,” through Thurs/17. **Art Gallery** Cesar Chavez Student Center, terrace level, San Francisco State University, 4550 Holloway; 382-2580. Mon–Fri, 7am–10pm; Sat, 8am–4pm. “(n)TENSIONS,” site-specific installation by Scott Howe and Christine Lee. Through Fri/18. **Babylon Falling** 1017 Bush; 345-1017. Tues–Fri, noon–9pm. “Astroknotts II,” new paintings, drawings, prints, and assemblages by John Felix Arnold III. Through Sat/19. **Brown Bear** 289 Divisadero; 626-5779. Call for hours. “We’re All in This Together,” group show of photographs. Through Jan 24. **Charles Campbell Gallery** 647 Chestnut; 441-8680. Tues–Sat, noon–5pm. “1950s and 1960s Paintings from the Estate,” paintings by William Wolff. Through Sat/19. **Eleanor Harwood Gallery** 1295 Alabama; 282-4248. Thurs–Sat, noon–6pm; and by appt. “The Dollar Bill Project,” group show. Through Sat/19. **Eros Gallery** 2051 Market; 255-4921. Call for hours. “Artworkers II,” group show of employee artworks. Through Jan 23. **Fivepots Art House** 50A Bannan Place; 989-1166. Call for hours. “Small Works,” group show of small format pieces. Through Sun/20. **Frankenart Mart** 515 Balboa; 221-2394. Wed–Fri, 6–9pm; Sat, 1–8pm; Sun, 1–6pm. “Once Upon a Time,” participatory children’s books exhibit. Through Sun/20. **Gregory Lind Gallery** 49 Geary, fifth floor; 296-9661. Tues–Sat, 10:30am–5:30pm. “Entwined with the Vine,” works by Jovi Schnell. Through Sat/19. **Hilliard Architects and Gallery** 251 Post, suite 620; 989-6400. Mon–Fri, 10am–5pm. “North Bay, Carquinez Strait, and Delta Landscapes,” works by the Benicia Plein Air Group. Through Sun/20. **Jewett Gallery** San Francisco Public Library, Main Library, 100 Larkin, lower level; 557-4277. Mon, Sat, 10am–5:30pm; Tues–Thurs, 9am–7:30pm; Fri, noon–5:30pm; Sun, noon–4:30pm. “Who We Are,” essays and photographs of students in San Quentin prison. Through Sun/20.

Little Tree Gallery 3412 22nd St; 643-4929. 17–Feb 23. www.littletreegallery.com. Thurs, 3–8pm; Fri–Sat, noon–8pm; Sun, noon–6pm. Works by Pablo Guardiola. Through Feb 16. **Masterworks Institute for Works on Paper** 251 Post, floor 5; 362-3906. Tues–Sat, 10am–6pm. “Simulacra: Art Through the Lens of Time,” 19th century alibi album photographs. Through Jan 25. **Meyerovich Gallery** 251 Post, fourth floor; 421-7171. Mon–Fri, 10am–6:30pm; Sat, 10:30am–5:30pm. New sculptures by Guy Dill. Through Feb 1. **Paul Thiebaud Gallery** 718 Columbus; 434-3055. Tues–Sat, 10am–6pm. “Figure Paintings,” works by Paul Stempem. Through Feb 23. **Ping Pong Gallery** 1240 22nd St; 550-7483. Tues, Thurs, 6–9pm; Fri, 11am–5pm. “Between Dimensions,” works by Kirk Stoller. Through Sun/20. **Receiver Gallery** 1415 Valencia; 550-RCVR. Mon–Sat, 11am–6pm; and by appt. “I Do Adore,” group show of works by female photographers. Through Fri/18. **Sculpturesite Gallery** 201 Third St, suite 102; 495-6400. Tues–Wed, Fri–Sat, 10am–6pm; Thurs, 10am–8pm; and by appt. “Big Ideas, Small Works: Miniature Sculptures and Maquettes,” group show. Through Jan 25. **Silverman Gallery** 2295 Third St; 225-9508. Call for hours. “The Distance That Keeps You,” works by Vanessa Albury, Jas Ban Ader, and Yoko Ono. Through Sun/20. **Spaghetti and Ravioli Salon and Gallery** 1204 Sutter; 292-5543. Tues–Sat, 10am–7pm. “Hidden Treasures,” photographs by Mark Lewis. Through Tues/22. **Stephen Wirtz Gallery** 49 Geary; 433-6879. Tues–Fri, 9:30am–5:30pm; Sat, 10:30am–5:30pm. Large scale photographs from the series “Security” and “Meetings,” by Paul Shambroom. Through Feb 2. **Styrking Arboretum and Botanical Gardens** Golden Gate Park, Ninth Ave at Lincoln; 661-1316, ext 303. Mon–Fri, 8am–4:30pm; Sat–Sun, 10am–5pm. “Looking at Light Through Flowers,” photographs by Joanne Koltown (reception Thurs/17, 5–7pm). Through March 31. **Thoreau Center for Sustainability** 1016 Torney; 561-7823. www.thoreau.org. Mon–Fri, 9am–5pm. “Over the Elwha,” aerial photographs by Robert Lundahl. Through March 7. **Weinstein Gallery** 301 Geary; 362-8151. Call for hours. Works by modern masters, including Chagall, Miro, and Picasso. Ongoing.

BAY AREA
Alta Galleria 2980 College, suite 4, Berk; (510) 421-1255. Tues–Sat, 10am–5pm. Group show highlighting works from past exhibits. Through Sat/19. **Craft and Cultural Arts Gallery** State of California Office Bldg Atrium, 1515 Clay, Oak; (510) 622-8190. www.oaklandculturalarts.org. Mon–Fri, 10am–5pm. “Cultural Connections,” group show (reception Thurs/17, 5–8pm). Through Sat/19. **EgoPark** 492 23rd St, Oak; (510) 839-6607. Sat–Sun, noon–4pm; and by appt. “See in the Dark,” group show. Through Fri/18. **Floot Cotton Mill Studio** 1091 Calcut Place, unit 116, Oak; (510) 535-1702, theflootcenter.com. “Robots Are Art,” group show and contest judged by Monty the robot. Through Thurs/17. **Frank Bette Center for the Arts** 1601 Paru, Alameda; (510) 523-6957. Tues–Sat, 11am–7pm; Sun, 11am–5pm. “Gently Used Fine Arts, Crafts, and Decorative Arts,” group show and auction to raise funds for the Frank Bette Center (closing reception Sat/19, 5–7pm). Through Sat/19. **Loop Gallery** 6436 Telegraph, Oak; (510) 652-7646. Thurs–Sat, 11am–6pm. Photomosaics and landscape panoramas by Tedd Harris. Through Sat/19. **Michael Rosenthal Contemporary Art** 2317 Broadway, suite 110, Redwood City; (650) 369-1948. Tues–Thurs, 11am–6pm; Fri, 11am–9pm; Sat, 11am–5pm. “No Presents Please,” group show of paintings. Through Jan 25. **Movimiento de Arts y Cultura Latino America** 510 S First St, San Jose; www.madarte.org. Wed–Thurs, noon–7pm; Fri–Sat, noon–5pm. “Shifting Dreams, Migrating Realities,” group show focusing on the issue of immigration. Through Sat/19. **Photobal** 2235 Fifth St, Berk; (510) 644-1400. Mon–Fri, 9am–6pm; Sat, 10am–2:30pm. “Heels Overhead,” color photographs by Charles Klein. Through Feb 16. **Rock Paper Scissors Gallery** 2278 Telegraph, Oak; (510) 238-9171. Mon, Wed–Sun, 11am–7pm. “Let’s Bolt, Again,” group show about music and growing up. Through Jan 25. **Smith Andersen North** 2240A Fourth St, San Rafael; 455-9733. Thurs, 10am–6pm; Sat, noon–5pm; and by appt. “Draw: Recent Drawings,” by Julia Leydard. Through Sat/19. **www**

stage

Charlie (Andrew Polk, right in left photo) makes a pitch to his movie-studio superior Bobby (Matthew Del Negro, left) in *Speed-the-Plow*. Julie Queen (right) performs her solo show, *Ten Dollar Destiny*.

PHOTO OF DEL NEGRO AND POLK BY DAVIDALLENSTUDIO.COM; PHOTO OF QUEEN BY PAUL LUNDAHL



Material world

David Mamet's Hollywood soul search

By Dennis Harvey
 > adceletters@sfbg.com

The year 1988 marked the apex of David Mamet's celebrity. He'd won a Pulitzer Prize for *Glengarry Glen Ross*, and *American Buffalo* was being produced by every little theater on the planet. He'd scripted several mostly admired films and had just directed his first, the coldly ingenious *House of Games*.

It must have been a heady time. One doesn't get the impression that Mamet is the type to enjoy simply being celebrated. So it's logical that at the moment when whatever he premiered next would be a guaranteed BFD, he both seized the opportunity and fuck-you'd it. *Speed-the-Plow* was a biting-the-hand-that-feeds-me satire of Hollywood-industry soullessness whose subject alone guaranteed wide attention. Then Mamet cast Madonna as the girl. By all accounts, she was a complete zero. But needless to say, the show was a massive event.

Two decades later the hype has long settled. Loretta Greco's revival at American Conservatory Theater reveals *Speed-the-Plow* as what it always was: an acidic comedy that

isn't one of Mamet's best plays but is too entertainingly brash to resist. The notion that Hollywood is essentially soulless — all about business, not art, as the characters keep repeating — was hardly news back then. And now everybody from key grip to Dairy Queen day manager analyzes what did and didn't sell in the Monday-morning tally of last weekend's box office. Why do we care? Is it because Hollywood, more than ever the focus for so many putative proletarian dreams, inspires gloating resentment as much as fascination?

Speed-the-Plow was never really controversial, even within the biz. Mamet clearly loves the winner-take-all crassness of his male characters here, for whom every interaction is a dominance game. Top dog Bobby Gould (Matthew Del Negro) has just been promoted to head of production at a major studio. His expensively minimalist new office (a movable set piece by G.W. Mercier) hasn't been even been fully assembled when erstwhile coworker Charlie Fox (Andrew Polk) comes calling.

From Polk's flop-sweating, highly physical performance you immediately glean that Charlie thinks he should

be the man behind the desk — but since he's not, he'll do all the begging required of him. Actually, he's got a very big bone to offer: out of the blue, a huge star has offered to make a prison buddy picture Charlie has a temporary option on. This is such a stroke of fortune that both men impulsively share their glee — the language getting a lot more sexual — with pretty, clueless temp secretary Karen (Jessi Campbell).

Once she exits, Charlie wagers this "broad" is too high-minded for Bobby to seduce — though B's power and influence would lure just about any other Los Angeles underling into the sack in five seconds. Bobby arranges for Karen to visit his house that very night, on the pretext of her giving him a "report" on the lofty symbolic, probably unfilmable literary novel he's been told to give a "courtesy read."

One shudders to think of Madonna stonewalling in the second-act scene, in which a garrulous Karen tries to sell Bobby on how he could "make a difference" by green-lighting a movie based on this apparently life-changing (though insufferable-sounding) tome. He plays along, trying to steer the evening in a horizontal direction. Yet the next morning, with Charlie anxiously awaiting their planned triumphant prison-flick pitch to the studio

chief, Bobby is a changed man — a born-again wishbone pulled between commerce and conscience.

Satisfyingly cruel as this final tug-of-war is, it makes the play's credibility vanish: Bobby is too content an admitted "whore" to turn Mother Theresa overnight. And with the epically tall, jock-handsome Del Negro in a part Joe Mantegna originated, the character radiates such golden-boy confidence that one can't believe he'd have much use for a merely cute flunky like Campbell's Karen.

Greco lets the lines breathe — her cast's naturalistically varied delivery avoids that Morse-code monotony the playwright prefers for his staccato Mametspeak. But she doesn't lend much weight to the ultimate question of who's manipulating whom, as this production's Karen doesn't seem capable of calculation. The lack of ambiguity makes this a frequently very funny *Speed-the-Plow*, but sans much suspense or climactic sting. **SFBG**

SPEED-THE-PLOW

Through Feb. 3
 Tues.—Sat, 8 p.m. (also Wed. and Sat., 2 p.m.; no matinee Wed/16); Sun., 2 p.m.
 \$14–\$82
 American Conservatory Theater
 415 Geary, SF
 (415) 749-2228
 www.act-sf.org

QUEEN'S DENSITY

Over the past two decades Julie Queen has earned her balis-y-woman stripes. She's played truck-driver killer Aileen Wuornos in Carla Lucero's opera *Wuornos* and the lead in Robert Rodriguez's *Frida*, based on the life of painter Kahlo. In the '90s, as a member of the Qube Chix, the avant-garde singing trio lead by Pamela Z, she belted out heady Karlheinz Stockhausen atonality and defiant riot-grrrrl lyrics at the same time. It never struck me that she would be as likely to go out on a limb with Shirley MacLaine as to take a leap with Ann Magnuson, the former queen of New York's '80s underground scene who has also set her life to song onstage.

Unfortunately, with her solo show *Ten Dollar Destiny*, an hourlong multimedia performance, Queen lends her operatic voice to a series of songs that map her midlife soul search through the all-too-familiar territory of self-help experts — shrinks, psychics, and astrologists — as she tries to figure out where she got lost on the path of life and how to get back on track.

As Queen appears onstage, her opening song prepares us for a gauzy look through the pages of her life. The crew of scene designers and set constructors who formed the pop-up book of said life by creating a series of walls that pivot across the stage, each exposing a new leaf, are fantastic. The endless "I'm stuck on the road of life without a map" metaphors in every song of the five-part cycle are not.

Yet for all of her incisive criticisms of the self-help industry (her "You need yourself today" jingle for a little pill, *Assurezen*, is perfectly pitched at the false promises of medication), I can't help but wonder why she's wasting so much time worrying about where she went wrong. Queen has gone from boldly careless to overly careful, and I badly want to see a woman at the crossroads who just says "Fuck it." buys a bitchin' car, and gets the hell out of Dodge. (Deborah Giattina)

TEN DOLLAR DESTINY

Through Jan. 27
 Thurs.—Sun., 8 p.m.
 Thick House
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 (415) 401-8081
 www.thickhouse.org

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GUARDIAN

Stage listings are compiled by Deborah Giattina. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, Giattina, and Nicole Gluckstern. See Picks, page 22, for information on how to submit items to the listings.

THEATER

OPENING

Elagabalus, Emperor of Rome Intersection for the Arts, 446 Valencia; 1-800-838-3006, www.eligattheatre.org; \$10-25, sliding scale. Opens Fri/18, pm. Runs Fri-Sat, 8pm. Through Feb 2. El Gato del Diablo Theatre Company presents the world premiere of Shawn Ferreira's play about the third-century child ruler.

Savage Arts Marsh, 1062 Valencia, upstairs studio; 826-5750, 1-800-838-3006, www.themarsh.org; \$15-35, sliding scale. Previews Fri/18, 8pm. Opens Sat/19, 8pm. Runs Fri-Sat, 8pm. Through Feb 16. In her solo show, Sharon Eberhardt tells the intriguing story of a young housewife who gets mixed up in a murder in Buffalo, NY, during the 1930s.

Shark Bites Theatre Rhinoceros, 2926 16th St; 864-5079, www.thehino.org; \$16. Opens Thurs/17, 8pm. Runs Wed-Sat, 8pm. Through Feb 9. Actor-playwright Jeffrey Hartgraves's unashamedly zany and disarmingly forthright play recounts his recent battle with bone cancer and the crucial role friendship played in his partial (and medically unanticipated) recovery. It takes in, meanwhile, the full sweep of a life shadowed by irrational fears, summed up by the Arizona landlubber's abiding shark phobia. From the jaws of death to the death of *Jaws*, this is Hartgraves's lively first-person exploration of fear as life's motivating force — given meaningful dimension by the onstage inclusion of actors and friends David Bicha, P.A. Cooley, Davidmahr, T.I. Lee, and Drew Todd. The play's chaotic undercurrent of alternately miragelike and unforeseen events just below the surface of placid time, influences the staging as Hartgraves's narrative moves circuitously from the ambitions of a talented but tentative young gay comedian in conservative Phoenix toward the artist's devastating illness. It's then that his friends (until now occupied with rambunctious illustrative clowning) deliver honest testimony on the crisis from their perspectives, with one actor playing Hartgraves until the real one resurfaces from some palpable deep. If life is a show, this run, remounted from a Rhino engagement in 2006, surely ranks as one of the greatest comebacks anywhere. (Avila)

BAY AREA

Barefoot in the Park Live Oak Theatre, 1301 Shattuck, Berk; (510) 649-5999, www.aefp-berkeley.org; \$10-12. Actors Ensemble of Berkeley offers a little love American-style with a performance of Neil Simon's comedy about two newlyweds who are headed for divorce.

Little Women Julia Morgan Center for the Arts, 2640 College, Berk; (925) 798-1300, www.wilowstickets.org; \$14-18. Opens Sat/19, 2pm. Runs Sat-Sun, 2pm. Through Feb 3. Active Arts Theatre for Young Audiences performs Louisa May Alcott's beloved tale about four sisters growing up during the American Civil War. **Third Mountain** View Center for the Performing Arts, 500 Castro, Mountain View; (650) 903-6000, www.theatreworks.org; \$21-57. Previews Wed/16-Fri/18, 8pm. Opens Sat/19, 8pm. Runs Tues-Wed, 7:30pm; Thurs-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Through Feb 10. Playwright Wendy Wasserstein's final dramatic work centers on the story of a feminist college professor who comes to question her convictions after accusing a male student of plagiarism.

ONGOING

Beach Blanket Babylon Club Fugazi, 678 Beach Boulevard, Berkeley; 421-4222, \$25-78. Wed-Thurs, 8pm; Fri-Sat, 6:30 and 9:30pm; Sun, 2 and 5pm. Ongoing. The long-running musical comedy revue that spoofs popular culture continues with new characters, costumes, and skits.

Beckett in Winter II Off-Market Theaters, Custom Stage, 965 Mission; 1-800-838-3006, www.custommade.org; \$10-15. Thurs/17-Fri/18, 8pm. The Custom Made Theatre Company presents three short plays by Samuel Beckett: *Ohio Impromptu*, *Rockaby*, and *What Where*.

STAGE

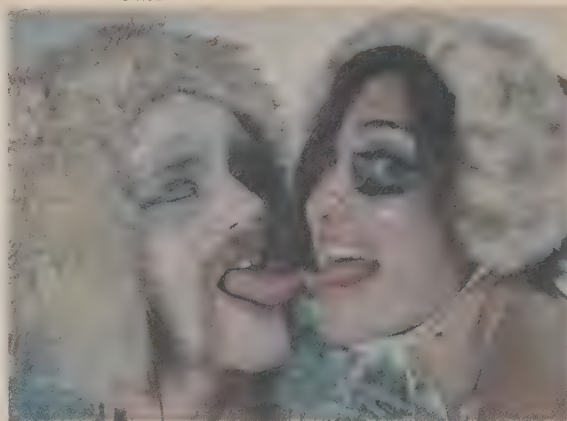


PHOTO OF SETH EISEN AND EMILY LEAP BY ANDY MOGG

Circo Zero

PREVIEW You don't have to speak Latin to get into the guts of Keith Hennessy and Circo Zero's Federico Fellini-esque production *Sol Nigra* (*Black Sun*), though it helps to know that the term stands for a total solar eclipse, when the world is bathed in penumbral shades of gray. Hennessy, who cofounded the CounterPULSE space and masterminds Circo Zero, uses the metaphor to shine light on our dark days, in which — current campaign rhetoric notwithstanding — wars, lies, injustice, and obfuscation throw into question the most basic human values. Hennessy and his collaborators — composer Sean Feit, aerial poets Emily Leap and Brett Womack, performance maven Seth Eisen, lighting designer Max, and costume designer B.J. Bandy — have taken their outrage and exasperation and created a madcap circus that pulls us into a vortex of insanity, only to ultimately offer something akin to hope. *Sol Nigra*, which had a sold-out run last September, returns to Project Artaud Theater for two weeks. Some of its episodes are outrageous, some hilarious, others poetic, and a few puzzling. Gratifyingly for dance lovers, the evening offers a goodly amount of pure choreography, reinforcing the idea that ultimately the only truth lies in what we all have in common: our bodies, tortured, vulnerable, and beautiful. (Rita Felciano)

CIRCO ZERO Jan. 16-26. Wed.-Sat., 8 p.m., \$25 (Wed., pay what you can). Project Artaud Theater, 450 Florida, SF. (415) 255-2500, www.brownpapertickets.com

Beyond Therapy Shelton Theater, 533 Sutter; 433-1227, www.sheltontheater.com; \$25-30. Fri-Sat, 8 pm. Through Jan 26. The Shelton revives Christopher Durang's dysfunctional-relationship comedy.

The Dead Mother, or Shirley Not All In Vain Traveling Jewish Theatre, 470 Florida; www.atj.com; \$18-44. Thurs-Sat, 8pm; Sun, 2 and 7pm. Through Feb 17. In his 1991 play, David Greenspan addresses the issues of gay identity and shame — and Jewish identity and shame — in absurd and farcical terms. The story revolves around two brothers, their father, and the boys' transvestite ghost of a mother, but don't expect a narrative straight line in this postmodern piece. Digressions include a staged Greek comedy (broadly acted to great comedic effect), a surprisingly sublime monologue about microbial evolution, and a surreal trip with Alice B. Toklas. Greenspan's writing is dense and fast-moving, and the actors' delivery is such a physical feat, the audience I saw it with often cheered when they completed a monologue. While the first act is exhilarating, the second has the difficult task of maintaining the momentum and tying up the play's narrative threads. Perhaps to preempt this problem, the actors comment in asides on the narrative and on the nature of plays themselves. Director Tony Kelly coaches very funny performances from his actors, in particular Deb Fink as the fast-talking Maxine and Liam Vincent, who splits himself into the two roles of Harold the son and Sylvia the mother. One of the play's many metacommentary on theater goes, "It's nice — it's like taking your medicine." I didn't feel like I was taking medicine, but I do think *Dead Mother* is nice. (Lauren Giniger)

In Gabriel's Kitchen New Conservatory Theatre Center, Decker Theatre, 25 Van Ness; 864-8972, www.nctc.org; \$22-40. Previews Wed/16-Fri/18, 8pm. Opens Sun/19, 8pm. Runs Wed-Sat, 8pm; Sun, 2pm. Through Feb

17. In Salvatore Antonio's 2006 drama, a family begins to crumble as its youngest son falls in love with a man.

Kooza Grand Chapiteau, AT&T Parking Lot, Third St and Terry A. Francois; 1-800-678-5440, www.cirquedusoleil.com; \$55-81. Wed/16-Sat/19, 5pm (also Fri/18-Sat/19, 4pm); Sun/20, 1 and 5pm. Cirque du Soleil once again pitches its enormous tent in the lot behind the AT&T ballpark, this time unveiling a world premiere called *Kooza*, an unintended imitation of an Italian sneeze. It follows the golden formula of shows past by framing a series of often spellbinding feats and expert clowning with driving live music, bizarre and vibrant costumes, and a wordless, dreamy twist of a plot. In this case a pajamaed boy with a kite and a sleeping cap receives an express delivery package containing a wand-wielding genie who unleashes a world of remarkable creatures and encounters while tempting the boy with dark powers and paranormal mischief. If it builds on what is by now a well-recognized formula, *Kooza*, which emphasizes the acrobatic and clowning traditions of the historic circus, nevertheless still packs undeniable thrills in its amusing, audience-nabbing comedy pieces and beautiful, mesmerizing, nail-biting displays of physical prowess and daring — all of which have the crowd literally oohing and aahing at the revelatory possibilities of the human form. No one misses the animals under this big top (Avila).

ReOrient Festival Magic Theatre, Fort Mason Center, bldg D, third floor, Marina at Laguna; 626-4061, www.goldenthread.org; \$12-25. Thurs-Sat, 8pm; Sun, 5pm. Through Feb 3. The festival premieres five short plays exploring issues pertaining to the Middle East.

SF Sketchfest Call or see Web site for info: 398-3125, 1-866-468-3399, www.sfsketchfest.com; \$10-30. Through Jan 27. The comedy festival features 18 days of shows,

including performances by local comic Brent Weinbach (Wed/16), a live *Match Game* show with celebrity contestants (Sat/19-Sun/20), a Kids in the Hall reunion (Jan 26-27), and much more.

Shopping! the Musical Shelton Theater, 533 Sutter; 1-800-838-3006, www.brownpapertickets.com. \$25-29. Fri-Sat, 8pm. Ongoing. Morris Bobrow directs a musical comedy revue about the ups and downs of buying stuff.

Speed-the-Flow American Conservatory Theater, 415 Geary; 749-2228, www.act-sf.org. \$14-82. Tues-Sat, 8pm (also Wed, Sat, 2pm); Sun, 2pm. No matinee Wed/16. Through Feb 3. See "Material World," page 45.

"Sweetie" Tanya: the Demon Barista of Valencia Street Dark Room Theater, 2263 Mission; 401-7987, www.darkroomsf.com, www.brownpapertickets.com. \$20. Fri-Sat, 10pm. Through Jan 26. Cassandra's Call Productions switches the gender and vocation of the central character of Steven Sondheim's popular musical *Sweeney Todd: The Demon Barber of Fleet Street*.

Ten Dollar Duet Thick House, 1695 18th St; 401-8081, www.thickhouse.org. \$15-30, sliding scale. Thurs-Sun, 8pm. Through Jan 27. See "Queen's Density," page 45.

What Mama Said about "Down There" Our Little Theater, 287 Ellis; 928-4060, www.celebratetorits.com. \$15-25. Thurs-Sat, 8pm. Ongoing. Sia Amma performs her solo show about the problems moms have talking to their daughters about sex.

Women on the Way Festival The Garage, 975 Howard; Shotwell Studios, 3252A 19th St; 289-2000, 1-800-838-3006, www.ftcsoe.org, www.brownpapertickets.com. \$15-20, sliding scale. Through Jan 27. Thurs-Sat, 8pm. Visit Web site for schedule. The festival's 18 shows take place at two venues and feature solo dance performances by women.

BAY AREA

Aftermath of War: In Their Own Words Julia Morgan Center for the Arts, 2640 College, Berk; (925) 798-1300, www.juliamorgan.org, www.willowsticks.org. \$15-20. Sat, 8pm; Sun, 7:30pm. Through Jan 27. City College of San Francisco instructor John Wilk worked with students to create a series of monologues and dramatizations based on their Iraq war research.

The Shaker Chair Ashby Stage, 1901 Ashby, Berk; (510) 841-6500, ext. 302, www.encoretheatrecompany.org. \$20-30. Fri-Sat, 8pm; Sun, 5pm. Through Jan 27. What we owe one another, whether family, friends, fellow human beings, or just fellow creatures — and how we define we in the first place — is a perennial question of both politics and art. In Adam Bock's tightly drawn, funny, and engaging new play about political commitment, this sense of communion — a frisson of recognition of the interconnectedness of our lives — works neatly as both theme and theatrical strategy as a kindhearted and intelligent middle-aged woman, perched in comfortable middle-class seclusion atop her new Shaker chair, straddles two long-standing relationships that force her to weigh her responsibility to public and private suffering. Bock, a former Bay Area and now New York playwright best known locally for the 2002 production of his runaway hit *Five Flights* and the more recent *Typographer's Dream*, has a seemingly effortless knack for unusual and inventive scenarios whose often painful subject matter comes leavened by a keen and warm brand of humor. In this splendid Bay Area premiere, gracefully directed by Tracy Ward and coproduced by the Shotgun Players and the Encore Theatre Company (both early and steadfast supporters of his work), Bock has fashioned a theatrical experience as well honed, poised, and resonant as the eponymous piece of furniture at its center. (Avis)

Taking Over Berkeley Repertory Theatre, 2025 Addison, Thrust Stage, Berk; (510) 647-2949, www.berkeleyrep.org. \$27-69. Opens Wed/16, 7pm. Runs Tues, Thurs-Sat, 8pm (also Sat, 2pm); Wed, Sun, 7pm (also Sun, 2pm). No show Jan 23-24 or Feb 5. Through Feb 10. Danny Hoch channels myriad characters of various ages, races, and genders in his solo show about gentrification.

True West Pear Avenue Theatre, 1220 Pear, unit K, Mountain View; (650) 254-1148, www.thepear.org. \$15-30. Thurs-Sat, 8pm; Sun, 2pm. Through Feb 3. A screenwriter and a drifter confront their sibling rivalry in Sam Shepard's play.

DANCE

"The Former World" Voice Factory, 1519 Mission, SF; (415) 282-7746. \$20. Thurs-Sat, 8pm. Through Jan 26. Theresa Dickinson, a former member of Twyla Tharp's company, choreographs six dancers in an aerial work performed in a net of ropes.

Spoon and the Little Seismic Dance Company CounterPULSE, 1310 Mission, SF; 1-800-836-3006, www.counterpulse.org. \$15-20. Fri/18-Sun/20, 8pm. Two dance companies perform new work in collaboration with filmmaker Benjamin Goldman and composers Jacques Poulin-Denis and Robert Huntington.

PERFORMANCE

"Alien Body" Noh Space, 2840 Mariposa; 621-7978, www.theatreofyugen.org. \$10-15. Sat-Sun, 8pm. Conceived by Guillermo Gómez-Peña, the evening of multidisciplinary performance addresses the theme of the body as territory, toxin, or other and features pieces by Violeta Luna, Sara Shelton Mann, and Allison Wyper.

"All Male Amateur Strip Show" Deco Lounge, 510 Larkin; 630-3238. Free. Sun, 10pm. Tim Tala (a.k.a. Miss Ginger Snap) hosts a strip show.

BATS Improv Bayfront Theater, Fort Mason Center, bldg B, Marina at Laguna; 474-8935, www.improv.org. \$12-15. Fri-Sat, 8pm. The improv troupe performs.

Big City Improv Shelton Theater, 533 Sutter; 433-1226, www.bigcityimprov.com. \$15. Fri, 10pm. Ongoing. The improv troupe performs unscripted material from audience suggestions and more.

Circo Zero Project Artaud Theater, 450 Florida; 255-2500, www.brownpapertickets.com. \$25 (Wed, pay what you can). Wed-Sat, 8pm. Through Jan 26. See pick box.

"Creepshow Peepshow" DNA Lounge, 375 11th St; www.dnallounge.com. \$12-15. Fri, 9pm. Hubba Hubba Revue presents a ghoulish evening of burlesque with Thrillpeddlers, Jezebel Express, Sparky Devil, and more.

"Dirty Little Secret" Empire Plush Room, York Hotel, 940 Sutter; 885-2800, www.theempireplushroom.com. \$25. Fri-Sat, 11pm. Ongoing. This evening of performance is a Roaring '20s revue.

"InsideStoryTime" Delirium, 3139 16th St; 505-0869, www.insidestorytime.com. \$3-5. Thurs, 7pm. The regular storytelling series features Roddes Andy Raskin, Ron Saxen, and Julia Flynn Siler imparting some salivating tales.

"Monday Night Improv Jam" Off-Market Theater, 965 Mission; 820-1656, www.cafearts.com. \$5. Mon, 8pm. Improvisers perform long-form pieces at the weekly event.

"Monday Night Marsh" Marsh, 1062 Valencia; 826-5750, www.themmarsh.org. \$7. Mon, 7:30pm. Bryan Northam, Dave Pokorny, and Susan Sobeloff perform at the regular solo works-in-progress series.

"The Purple Friday Show" Purple Onion, 140 Columbus; 217-8400, www.caffemacaroni.com. \$5-7. Fri, 10pm. Ongoing. Kiyoshi Foster and Guy J. Jackson host a variety show.

"The Secret Garden" Yerba Buena Center for the Arts, 701 Mission; 978-2787, www.lamplighters.org. \$11-44. Sat/19, 2 and 8pm; Sun/20, 2pm. (Also Jan 31, Leshar Center for the Arts, 1601 Civic Drive, Walnut Creek; 925-943-7469.) Lamplighters Music Theatre performs Marsha Norman's Tony Award-winning musical based on Frances Hodgson Burnett's classic children's story.

Subterranean Shakespeare Theatre Climate Theatre, 285 Ninth St; (510) 276-3871, www.myspace.com/subshakes. \$10. Sat, 8pm. Sub Shakes performs pieces on its *Shakespeare's Greatest Hits* CD, which features the Bard's words set to music.

Teatro ZinZanni Pier 29, Embarcadero at Battery; 438-2668, www.zinzanni.org. \$116-140. Wed-Sat, 6pm; Sun, 5pm. Ongoing. The circus and cabaret troupe performs under the big top in a dinner-theater setting.

Wesley Whitfield and Mike Greensill Empire Plush Room, York Hotel, 940 Sutter; 1-866-468-3399, www.theempireplushroom.com. \$40-45. Sat, 8pm; Sun, 5pm. The cabaret singer celebrates her 27th season at the Plush Room.

Nancy Wilson Herbst Theatre, War Memorial Veterans Bldg, 401 Van Ness; 392-4400, www.cityboxoffice.com, www.missnancywilson.com. \$45.75-125.75. Sat, 8pm. See Picks, page 22.

COMEDY

Annie's Social Club 917 Folsom; www.sfstand-up.com. Tues, 6:30pm: "Comedy Speakeasy," hosted by Jeff Cleary and Chad Lehrman, free.

Brainwash 1122 Folsom; 861-3663. Wed, 8pm: "The Broad Way Open Mike," free. Thurs, 7pm: "Brainwash Comedy Open Mic," with host Tony Sparks, free.

Club Deluxe 1511 Haight; 552-6949. Mon, 9pm: "Comedy Deluxe," with rotating hosts Sam Arno and Leah Eva, free.

Cobb's Comedy Club 915 Columbus; www.cobbscomedyclub.com, www.ticketweb.com. Sat-Sun, 8pm (also Sat, 10:15pm); Craig Ferguson, \$35.50.

Comedy Station 244 Taylor; 292-3588, www.thingswemade.com. Fri, 8:15: stand-up comics perform and show funny videos, \$10.

Mock Cafe 1074 Valencia; 826-5750, ext. 5. www.themash.org. Sat, 9:30 and 11pm: stand-up comedy open mic, \$7.

Our Little Theater 287 Ellis; 928-4060. Wed, 8pm; Fri-Sat, 9:30pm: "Bay Area Comedy Showcase," hosted by Sia Amma, \$10-15.

Purple Onion 140 Columbus; 517-2120. Wed, 8pm: Doug Ferrari hosts a comedy night, \$15.

Red Victorian Hotel 1665 Haight; (650) 346-4195. Sun, 7pm: "SF Sunday Comics," hosted by Ira Brightman and Amir Malekpour, free.

San Francisco Comedy College Clubhouse, 414 Mason, suite 705; www.sfcmedycollege.com. Wed, 8pm: "Hump Day Comedy," \$5. Fri, 8pm: "Scatally Glad Comedy," \$7. Fri, 10pm: "Late Night SFCC Open Mic," \$5. Sat, 6pm: "New Talent Show," \$5. Sat, 9pm: "Naked Comedy," \$10. Sun, 8pm: "Battle of the Bay Finals: The SFCC Comedy Competition," \$5.

BAY AREA

Rooster T. Feathers Comedy Club 157 W El Camino Real, Sunnyvale; (408) 736-0921, www.roostertfeathers.com. Wed, 8pm: "New Talent Showcase," \$10. Thurs-Sat, 8pm (also Fri-Sat, 10:30pm); Mon, 10:30pm: Marc Maron, \$15-20.

SPOKEN WORD

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to spoken word events and featured readers:

WEDNESDAY: Magnet 3122 18th St, SF; www.magnets.org. "Smack Dab," open mic hosted by Kirk Read and Larry-Bob Roberts, 8pm, free.

THURSDAY: Bibliohead Bookstore 334 Gough, SF; (415) 621-6772. Don Brennan is the featured poet at the open mic hosted by Ed Mycue, 7:15pm, free. **Dalva** 3121 16th St, SF; (415) 290-5048. Adam and Elz host "Poetry Mission," open mic, 7pm, free. **EastSide Arts Alliance** 2587 International Blvd, Oakl; (510) 533-6629. "Holla Back," open mic, 8:30-10:30pm, donations accepted.

FRIDAY: Nefeli Caffé 1854 Euclid, Berk; (510) 841-6374. Kim Shuck and Molly Albracht Sierra read their poetry, 7pm, free.

SATURDAY: Red Vic Peace Center 1665 Haight, SF; (415) 864-1978. "Open Mic and Hot Tamales," 5pm, free.

MONDAY: Gallery Cafe 1200 Mason, SF; www.authorsden.com/kittenkennedy. Open mic with featured performers, 7pm, free. **Purple Onion** 140 Columbus, SF; (415) 217-8400. The Kitchenettes host an open mic, 7pm, \$5.

TUESDAY: Black Repertory Group Theater 3201 Adeline, Berk; (510) 652-2120. "Twilight Tuesdays," open mic, 7-9pm, \$5. **Club Deluxe** 1511 Haight, SF; www.thewordparty.com. "WORDparty Poetry and Jazz Tuesdays," open mic, 8:30pm, free. **Priya Indian Cuisine** 2072 San Pablo, Berk; (510) 644-3977. "Poetry Express," open mic reading, 7pm, free. **Progressive Grounds** 2301 Bryant, SF; (415) 647-0103, (415) 377-4970. K.S. Haddock hosts an open mic night of comedy, spoken word, and music, 8pm, free. **BFSG**

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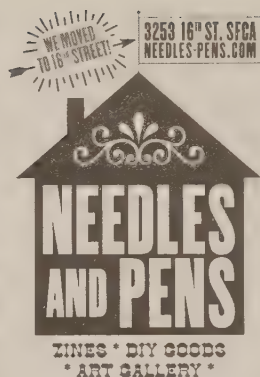
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Col. Ann Wright

» PREVIEW Col. Ann Wright carries around two masters and a law degree like they're pocket change. She has 50 years of military service under her belt, 20 of which were spent overseas. She's also the woman who resigned from her post in Mongolia in protest of the over-determined and preemptive Iraq mess. Remember when protesting used to — or at least seemed to — do something? When it appeared to carry some minimum amount of weight? Well, back when Vietnam was the topic, antiwar activists were really only "successful," or viewed favorably en masse, when GIs and vets were involved. There's an art to winning over a populace. Citizens listen with more clarity and urgency when their military, armed to the teeth and sitting on warehouses full of munitions, is telling them something's a bad idea.

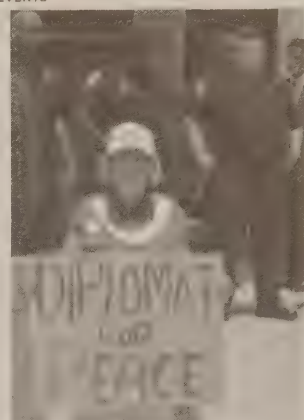
The colonel's book, *Dissent: Voices of Conscience* (Koa Books), co-authored with Susan Dixon, brings up examples of presidents who stood by the desires and needs of their people. Wright focuses on those who upheld the Constitution while avoiding partisan politics. I know — it sounds like something pretty alien to us now, right? The book's finally out, and the State Department's cleared it. Daniel Ellsberg, once responsible for releasing the Pentagon Papers, is going to be at this event — the man whose psychiatrist's office was burgled in the Watergate scandal by Richard Nixon and his party's thieves. Get all of those conspiracy books you've been collecting on the Nixon administration autographed by the catalyst of his downfall. Proceeds benefit Courage to Resist's "Dear Canada: Let US War Resisters Stay!" campaign. (Benedict Sinclair)

COL. ANN WRIGHT With Daniel Ellsberg. Thurs/17, 7 p.m.

\$5-\$10 suggested donation. First Congregational Church, 2501 Harrison, Oakl. (510) 488-3559, www.couragetoresist.org/events

Events listings are compiled by Duncan Scott Davidson. See Picks, page 22, for information on how to submit items to the listings.

EVENTS



SATURDAY 19

Mindreading by the Bay Cowell Theater, Fort Mason Center, Marina at Laguna, SF; (415) 345-7575, 7:30-9:30pm, \$45. This way-out affair features "Professor Paranormal" Loyd Auerbach (didn't see you at the Crystal Fair?) and a surprise guest. And it's only a five spot shy of \$50! A steal at half the price! But from whom? Sure, you can read my mind ... how am I feeling now? Ripped off? Of course. It's a benefit for the Forever Family Foundation, but still — it'd really be amazing if the professor could telekinetically transfer some funds into my checking account. Progressive Reading Series Make-Out Room, 3225 22nd St, SF; (415) 647-2888. 7pm, \$10-20, sliding scale. This reading would be well worth the price of admission solely for Tobias Wolff, author of *This Boy's Life* (Atlantic Monthly, 1988), *Old School* (Knopf, 2003 — nothing to do with the Will Ferrell movie, by the way), and his new collection of stories, *Our Story Begins* (Knopf, 2008). However, there will also be four other writers present, including Ali Liebegott, author of a book called *The INOP Papers* (Carroll and Graf, 2006), which I have never read but am nonetheless forced to consider brilliant based on my love of the chain's country omelet.

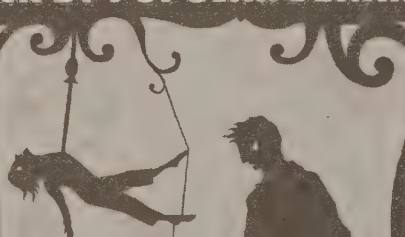
SUNDAY 20

Coffee and Advocacy Ritual Coffee Roasters, 1026 Valencia, SF; (415) 578-3457. 3pm, free. When I read the title of this event, I was all, "Word the fuck up, man! I advocate more coffee for everyone!" Then I read that it's being put on by the Bay Area Vegetarians and that it's a letter-writing party for animal activists. And then I was, like, "Whoa, hold up, my rutabaga-munching friends. I advocate you have an animal-style In-N-Out double-double cheeseburger with me and just chill the fuck out." Of course, any excuse to get amped up on coffee and write weird letters to people more powerful than one's self sounds like a stakstastic good time! SFG

FRIDAY 18

"Oakland Celebrates the Dream" Opening Ceremony Frank Ogawa Plaza, 14th St and Broadway, Oakl; (510) 444-CITY. 11:30am-1pm, free. This celebration in honor of Dr. Martin Luther King Jr. features a keynote address by Rep. Maxine Waters, plus live entertainment and a resource fair on other MLK celebrations. This is a great idea: a party you attend to find out where all the parties are at.

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Pinball machine

Toni Mirosevich trucks through unrestricted territory

By Amanda Witherell
amanda@sfbg.com

INTERVIEW Toni Mirosevich thinks imagination has a prominent place aboard the great ship of nonfiction, and she knows that vessel travels on waters as wide as an ocean. *The Rooms We Make our Own*, her first book of prose and poetry, was published in 1996 by Firebrand Books; most recently, she's authored a collection of creative nonfiction, *Pink Harvest* (Mid-List Press, 203 pages, \$16). Mirosevich teaches at San Francisco State University and lives in Pacifica, but I caught up with her by phone in Seattle, on the last leg of her Pacific Northwest book tour. She'll be back in the Bay Area for a Feb. 14 reading at the Poetry Center at SFSU.

SFBG When I saw you read at Modern Times Bookstore, you said you had a very wide definition of creative nonfiction.

TONI MIROSEVICH Memoir and nonfiction have become very big. A lot of people are doing it, but everyone has a very different definition. Some people have a very strict definition: you have to have evidence, almost like a police report. But nonfiction, for me, includes the imagination.

SFBG How is that different than writing an essay and speculating in it or wondering aloud?

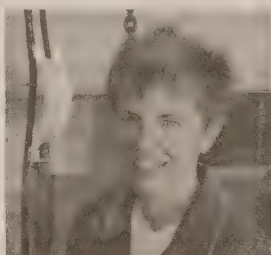
TM That's a nice way to define it. It really is wondering aloud. I read last night my story "Pinball." I'm driving down the coast with a friend, and he says, "I'm lonely when I pump gas." All of the rest of the story is wondering and speculating on what it's like to be lonely. That's as nonfiction as sitting in that car seat with him.

SFBG I was speaking with Candice Stover, another writer and teacher. She was saying what she doesn't like about creative nonfiction is that she doesn't know what she's stepping into.

TM Yes, isn't that great? [Laughs] I think that's wonderful. The messier it is, the more excited I am.

SFBG Genres have specific expectations — did you find yourself employing any kinds of rules or restraints when you were putting these stories together?

TM Not many. The thing I like to do is make what I call the net of association as wide as I can, so that I try not to limit when memory comes



in or goes out, or the projection of the future that comes in or goes out. There's a cross talk of past and present, a cross talk [between] genres.

SFBG One of the stories in *Pink Harvest* that I thought manifested that is "The Nutria." So much of the physical act of writing is being in the moment and not being in the moment, because you have to focus on the task of writing, but your mind is not in the room. It's elsewhere.

TM That's exactly it. You have to not have many strictures or limitations to allow your mind to pinball off the past and present like that.

SFBG Who are some of the writers whose work you have students read?

TM W.G. Sebald is a real favorite of mine. Jamaica Kincaid. Oh, and one of the most gorgeous, poetic writers in the Bay Area is Brian Hoffman. He does the Fishing Report on Thursdays in the Sports section of the *San Francisco Chronicle*.

SFBG What do you read?

TM Marilynne Robinson's *Gilead* [Farrar, Straud and Giroux, 2004]. I've always loved Jamaica Kincaid. I love, love, love Carolyn Chute. I read a lot of poetry. One of my favorite poets is Truong Tran. And Tsering Wangmo Dhompa.

SFBG A lot of my good ideas, or what I think are good ideas, come to me in the middle of the night. Do you have the discipline to get up, turn on the light, break out the pencil, and do it?

TM If it's a really good idea. And I get up at night. You gotta do that. I used to be a truck driver, and I would write down little things as I was driving along, and I think that still happens. But if you're talking about the discipline to sit down and work it into something else, that takes time. Then you really have to sit down. **SFBG**

www.midlist.org

www.tonimirosevich.com



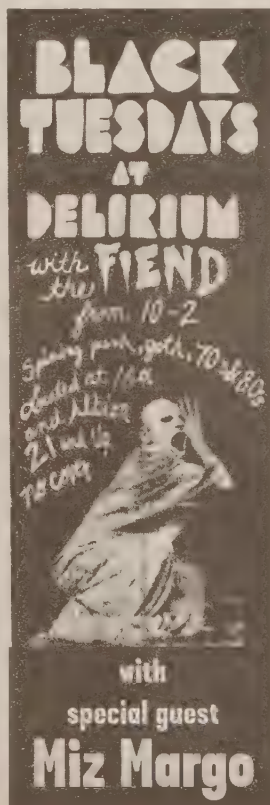
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FRIDAY NIGHTS

JANUARY 18

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5:00 p.m. – 10:00 p.m. with live music and cocktails.
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Cotton Picker by Robert Gwathmey
The Kasey Knudson Group -
Cowgirl by Deborah Ortopalo from the special exhibition *Guse*
Angela Wellman's New Roots -
Imunu People from the Jolika Collection
Ben Goldberg Quintet -
A Bermuda Window in a Semi-Tropic Character by Marsden Hartley
The Babatunde Lea Quartet -
Honor II by El Anatsui
Mitch Marcus' Quintet + 13 -
Lake Basin in High Sierra by Chiura Obata

VIEW the exhibition *For Tent and Trade: Masterpieces of Turkmen Weaving* that showcases examples from the Fine Arts Museums' collection of Turkmen carpets and related textiles.

CREATE collage postcards based on the art that inspired the jazz concert using a collection of materials, markers and watercolor pencils.



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Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSF's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.

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food + drink

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 (2) Red Truck pinot noir
 (3) Chawan Mushi, Ame Restaurant, SF
 (4) Braised fennel with tomatoes, green olives, and capers
 (5) Ecstasy roll, Sangha, SF



Navio provides an ocean view along with crowd-pleasing seafood and noncoastal fare like crispy pork belly (left) and a 10 oz. New York Niman Ranch steak (right).

GUARDIAN PHOTOS BY RORY MCNAMARA

Coast plus

By Paul Reidinger
 > paulr@sfbg.com

When preparing coastal cuisine, it helps for a restaurant to have a coast at hand, to get both the kitchen and the patronage in the mood. Navio, which serves this sort of cooking in the baronial Ritz-Carlton in Half Moon Bay, does enjoy the services of a rather scenic bit of coast, with heavy surf beating rhythmically at the edges of a links-style golf course that unfurls itself like a gray-green ribbon beneath the restaurant's windows.

The Bay Area is often compared with many places around the world — Italy, France, Greece, and Australia, to name a few — but Scotland is not one you hear mentioned too often. Yet during the glide down 280 on a misty and lowering winter afternoon, with the Crystal Springs reservoirs gleaming silver, like a string of lochs nestled at the feet of brooding green highlands, one did find oneself thinking of kilts and bagpipes. And the Half Moon Bay Ritz, which commands its stretch of craggy coast like the clubhouse at St. Andrews, strengthened this pleasant illusion.

The hotel's long axis runs parallel to the shore, a straightforward design technique that gives an ocean view to the largest number of windows. Navio, accordingly, is long and

narrow, like the dining car on some huge railroad train of yesteryear. If you want a table next to a window, you're likely to get one, and if you're interested in a little more privacy, one of the cabinetlike booths (complete with drawable curtains) along the inner wall might well suit. There is a third line of tables running along the dining room's spine, and maybe being seated here is something like being assigned to the middle rows on a wide-cabin airliner — today's version of steerage, and good-bye to the civility of travel by rail. But Navio's windows are big enough so that even those consigned to these least-exalted seats have a good view of sea and sky.

We wound up in a far corner next to a window, from which vantage point I could easily observe the golf course. The weather was apparently too blustery for golfers and their speeding carts, and the course was lonely; the only sign of movement was a couple walking their golden retrievers along a path near a fiendishly positioned sand trap.

Coastal cuisine. Thoughts turn to seafood, of course. Fritto misto (\$14) is probably not the most imaginative way to prepare marine delights, but it is a crowd-pleaser, and Navio's kitchen (under the command of chef Aaron Zimmer) manages to get out of the way without tripping

over its own feet. We found, in our amply heaped dish, a wealth of non-greasy but nicely battered calamari rings and tentacles, along with carefully peeled shrimp, while on the side sat a stainless-steel ramekin of pungent, fat-cutting garlic aioli, ready for dipping duty. The leftover aioli would have gone beautifully on the warm bread (from Bay Bread), which they will keep bringing to you, so be careful. We stopped the procession after two basketsful.

This restraint was something of a loss, since the soups are also bread friendly. Given the kitchen's nonradical intentions, it wasn't surprising to find a clam chowder (\$11) on offer, New England-style, milky, with chunks of potato and clam. The chowder was rich and elegant if not quite striking; also pricey, but that is the new Half Moon Bay, a one-time fishermen's foggy enclave now abloom with luxury housing.

A better soup, I thought, was the carrot-ginger version (\$9), a puree the pastel shade of tangerine sherbet and thickened to a velvet smoothness by a bit of potato. Carrot soup sounds like something Gerber might put in little jars for the nursery school set, but in the right hands, like Navio's, it becomes memorable, a blend of earthiness and (thanks to the ginger) ethereal twinkles.

Beautifully crisped confit of duck leg (\$20) might not be coastal, exactly (though why not?), but it certainly is classic, especially when nested in a bed of Puy lentils and featherings of braised frisée. As a recent dabbler in the art of confit, I was impressed not only by the crinkly golden skin but also by the meat, lasciviously moist and well seasoned. (Seasoning is perhaps an underrated aspect of making confit; all the hullabaloo is about the slow cooking in the fat, but how liberally the uncooked flesh is rubbed with salt and spices makes a big difference in how the dish turns out.)

As for wild mushrooms: I see them as being at least as seasonal as spatial, and it rains as much at the coast as anywhere else, perhaps more. Certainly the rainy season is the season for wild mushrooms. They turn up, in a jumble sweaty with butter, as the sauce for a plate of hand-cut linguine (\$17), noodles (of flour and egg) whose soft texture and subtle absorbency set them apart from macaroni pasta.

The dessert menu is a trove of comfort foods — cobbler, cake, toffee, crème brûlée — but it might be idle to point this out, since most desserts are comforting in some primal sense. (Either that, or they are ambitious disasters strewn with spun sugar.) An apple cobbler (\$10.50),

capped by crumbly crust and with slices of fruit still firm enough to evoke their once-fresh state, was like a treat pilfered from Grandmother's windowsill while still cooling. And for the ultimate in shareable desserts, there is the cookie jar (\$10.50), an impressive array of handmade delights including macaroons, chocolate chip and oatmeal raisin cookies, and brown sugar sticks. Only the oatmeal raisin cookies disappointed, and they disappointed only me, who inexplicably just didn't like them. Had they been made with Irish oatmeal? **SFBG**

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When the lights go off

While snow chasers — not to be confused with chub chasers — spent much of last week zooming to the mountains in pursuit of virgin powder, the rest of us coped with such storm-related inconveniences as no electricity for hours at a time, from dusk to dawn and beyond. I went to brew myself some consoling tea, only to be reminded, when the burner under the kettle would not catch, that while the stove is a gas stove, its ignition elements are electronic. These small but indispensable bits of gadgetry had gone into involuntary hibernation, as had the ignition element for the furnace (ergo: no heat), along with the modem, the router, and the cordless telephone. I lit some candles, but I couldn't brew tea with them.

By nightfall, I felt as if I were on the set of a *Brother Cadfael* mystery. Naturally, we went out to dinner. Alice Waters once described how she cooked an entire meal in a fireplace in some remote but charming inn; I would like to go her one better, by describing how, lacking even a fireplace, I cooked an entire dinner over a Shabbat candelabra (and used a fully lit menorah for searing), but I can't, because I couldn't. Instead it was off to a cheery Italian place in the neighborhood, with iffy bread, butter pats wrapped in foil (does any get recycled?), overlarge servings, and a stiffer-than-expected bill. Had the Google riche discovered this once-homey spot? Had their electricity failed too? Why didn't they just stay in their luxury buses?

Privately, one was galled to find the power on and lights burning brightly just a few blocks away. One then screamed, somewhat less privately, at the utility's automated complaint line, with its endlessly shifting stories of what had happened and ever-changing predictions of when it would end, and the automated voice's chirpy implacability in response to one's frothings. These days the best customer service appears to be robotic customer service that induces despair and causes the unserved to hang up and go away.

The temperature in an unheated San Francisco house in mid-January soon falls into the middle 50s, which — lo! — is a good temperature to serve red wine at. I cracked open a bottle of holiday-basket Concannon cab and bathed my tender larynx. Let there be light. And at last, past my bedtime, there was.

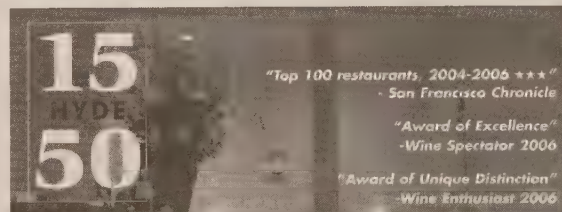
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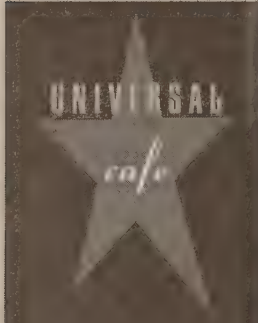
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The thaw

By L.E. Leone

> le_chicken_farmer@yahoo.com



CHEAP EATS I was so afraid he was going to say, "I love you." I was terrified, and I sweated during sex, insisted on leaving the lights on after, and peed with the door open. During dinner I made sure there was always parsley between my teeth and onions hanging out of my mouth.

We did romantic things together, like watching football, and I tried to keep my head in the game, but it was killing me. He loved me, I could tell. At home I only listened to jaded music, like Liz Phair and Kathleen What's-Her-Name, the Canadian. We'd been seeing each other for months, and the sweet things he said were getting sweeter — like, we were talking about a steak house, and I said, oh, it was a special occasion — place, like maybe for his birthday.

"Every time I see you is a special occasion," he said.

I almost peed my pants. I almost moved to Alaska. His birthday was a couple months away. I tried real hard to get more dates with different people.

Meanwhile, the things that I said and felt were sweeter too. I meant and felt them, but love is another story, right? So I dreaded the word and feared the sentence with such focused attention that I was almost always saying it myself, by accident. The words *I, love, and you* pitched three little tents on the tip of my tongue, and I found myself using more hot sauce than ever.

At one in the morning on New Year's Eve night, in his car, before a beautiful view of the city, he said, "I just can't get used to the fact that it's 2008."

I was still smiling New Year's Day night, at the Thai restaurant. I'd ordered something spicy. He likes it mild. And he doesn't much go for duck. So after the check was paid and the leftovers were all packed up for me for lunch the next day, we got into one of those talks.

I'm not ashamed of my neuroticness. My brain swirls and imagines more actively than my body might want. So? So I'm going on about what about this, what about that, you know, intangibles, unmentionables, unusualness, and the unpredictable places it inevitably leads us to, like Thai food.

There wasn't any parsley between my teeth, but you would think ... I don't know, cilantro?

"Alls I know," Mookie said, and I quote, "is I love you."

He said this casually, offhandedly (like I like it), right while we were standing up to go, and I did pee my pants. I did move to Alaska. I blinked and was delighted to find that I was still standing. Right there! I did not die of impossibility, or freak and run, or even kick and scream.

Nor did I say, "I love you too." My tongue was empty. I squeezed him a little harder than usual, and we walked out of the place about as close together as two people can get with big coats on.

It felt quite nice to be loved. It felt casual, easy, and cellular — or the opposite of neurotic. Alls I wanted to do was get back to his house, sit on the couch with him in the dark, and watch airplanes, other people's living room lights, and whatever else the night sky that night might have to offer.

We were almost there before I realized we'd left my leftovers on the table at the restaurant. Aaaaaaaaah!!!! This must be what people mean when they say love hurts. I'll write a jaded love song about it. Every day ever since I have thought about those leftovers and missed them and mourned them and craved Thai food.

What I've been eating instead is everything in my freezer, because it all thawed out. In the woods, when the wind blows, my power is the first to go and the last to be restored. Five days now.

My coffee water, soups, and stews, all of it I cook on and in the wood stove, because that's all I have. And love. You know me. I love to camp. I love to eat. I eat by candlelight, alone, and it's pretty fucking romantic, sipping wine straight from the bottle.

My new favorite restaurant is Toomie's. It's cold, slow, crowded, and not as good or as great a place, placewise, as Amarin, Alameda's other noted Thai restaurant, but the red curry has decent kick to it, and the peanut sauce works, and ... I don't know, it just kinda conjures nice connotations for me — who knows why? **#FBG**

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Sahn Maru Korean BBQ

REVIEW Sahn Maru may be the most cheerful restaurant in the East Bay. Its bright, sunny lighting falls on interesting pieces of art, arrangements of flowers, and happy patrons. Likewise, the beaming smiles of the staff fall on everyone who walks through the door, even the first-timers. When I visited, there were three people in our party, so we decided to try dinner combo A (\$39.95; recommended for two), supplemented with our usual dol sot bi bim bab (\$10.95 for beef, veggies, and egg over rice in a sizzling pot; \$8.95 without the sizzle). We needn't have worried about having enough food: the combo's bul ko ki (barbecued beef), dark gui (barbecued chicken), jap chae (panfried noodles), na mul (Korean seasoned vegetables), and soft tofu chi gae (bean-cake casserole soup with zucchini) would have been enough for three (although we polished off everything anyway). One member of our party, a Korean Australian, declared the soup the best thing he'd ever had at a Korean restaurant. I was particularly pleased to see so many vegetables included in the dinner combos, not just in the chi gae and na mul but also in the jap chae, which was heavier on the greens than are many such dishes. And our waiter was charming — identifying all of the barbecued meat supplements with panache, always appearing exactly when we needed him, and making us feel welcome and glad to be there. When we left, he and another staffer invited us to come back soon. It will be our pleasure. (Juliana Froggatt)

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Welcome to our dining listings, a detailed guide by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. Restaurants are reviewed by Paul Reindinger (PR) or staff. All area codes are 415, and all restaurants are wheelchair accessible, except where noted.

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DOWNTOWN/EMBARCADERO

Acme Chophouse brings Traci des Jardins's high-end meat-and-potatoes menu right into the confines of Pac Bell Park. Good enough to be a destination, though stragulating traffic is an issue on game days. (Staff) 24 Willie Mays Plaza. 644-0240. American, L/D, \$\$, AE/DC/MC/V.

Ana Mandara looks and feels like a sound-stage, but the menu offers what is probably the best high-end Vietnamese-style food in town. (Staff) 891 Beach, 771-6800. Vietnamese, L/D, \$\$\$, AE/MC/V.

Anjou is the other restaurant on Campton Place — a lovely little warren of brick and brass serving an unpretentious, and sometimes inventive, French bistro menu. (Staff) 44 Campton Place. 392-5373. French, L/D, \$\$, AE/DC/DISC/MC/V.

Aqua remains an elite seafood house and one of the best restaurants of any kind in the city. Chef Laurent Marique has a flair for meatiness, and he gives his plates of fish a graceful lift. Service is excellent, and the setting — under a soaring ceiling — soft with tones of summer twilight. (PR, 2/07) 252 California. 956-9662. Seafood, L/D, \$\$\$, AE/DC/DISC/MV/V.

B44 brings Daniel Olivella's Catalan cooking al fresco-friendly Belden Place. The salt-cod-studded menu is stronger in first than main dishes. Frenchy desserts. (Staff) 44 Belden Place. 986-6287. Catalan, L/D, \$\$, AE/MC/V. **Bix** radiates an unmistakable aura of American power and luxury. Jazz Age style. The food is simply splendid. (Staff) 56 Gold. 433-6300. American, L/D, \$\$\$, AE/DC/DISC/MC/V.

Bocadillos serves bocadillos — little Spanish-style sandwiches on little round buns — but the menu ranges more widely, through a variety of Spanish and Basque delights. Decor is handsome, though a little too stark-modern to be quite cozy. (PR, 8/04) 710 Montgomery. Spanish/Basque, L/D, \$, MC/V.

NORTH BEACH/CHINATOWN

Moosie's is famous for the Mooseburger, but the rest of the menu is comfortably sophisticated. The crowd is moneys but not showy and definitely not nouveau. (Staff) 1652 Stockton. 989-7800. American, BR/L/D, \$\$, AE/DC/MC/V.

Penia Pacha Mama offers organic Bolivian cuisine as well as weekly performances of Andean song and dance. Dine on crusted lamb and yucca frita while watching a genuine flamenco performance in this intimate setting. (Staff) 1630 Powell. 646-0018. Bolivian, BR/D, \$\$, AE/MC/V.

Rico's touts its salsas, and they are good, but so is almost everything else on the mainstream Mexican menu. (Staff) 943 Columbus. 928-5404. Mexican, L/D, 4, AE/MC/V.

Rose Pistola cooks it up in the style of Liguria, and that means lots of seafood, olive oil, and lemons — along with a wealth of first-rate flat breads (pizzas, focaccias, farinatas) baked in the wood-burning oven. (PR, 7/05) 532 Columbus. 399-0499. Italian, L/D, \$\$, AE/DC/MC/V.

Washington Square Bar and Grill offers stylish Cal-Ital food at reasonable prices in a storied setting. (Staff) 1707 Powell. 982-8123. Italian, \$\$, L/D, MC/V.

SOMA

Canton is one of a handful of Chinese restaurants in town to offer *nor mai gai* — chicken skin stuffed with sticky rice and deep-fried — and it does so in a ballroomlike setting, under a ceiling of glass coffers and a wall of aquariums in which aquatic creatures await the call. (PR, 6/07) 655 Folsom. 495-3064. Chinese, BR/L/D, \$\$, AE/MC/V.

Chez Spencer brings Laurent Katgely's precise French cooking into the rustic-industrial urban cathedral that once housed Citizen Cake. Get something from the wood-burning oven. (Staff) 82 14th St. 864-2191. French, BR/L/D, \$\$, MC/V.

Fly Trap Restaurant captures a bit of that old-time San Francisco feel, from the intricate plaster ceiling to the straightforward menu: celery Victor, grilled salmon fillet with beurre blanc. A good lunchtime spot. (Staff) 606 Folsom. 243-0580. American, L/D, \$\$, AE/DC/MC/V.

Fringale still satisfies the urge to eat in true French bistro style, with Basque

flourishes. The paella roll is a small masterpiece of food narrative; the frites are superior. (PR, 7/04) 570 Fourth St. 543-0573. French/Basque, L/D, \$\$, AE/MC/V.

NOB HILL/RUSSIAN HILL

Persimmon offers a tasty, fairly priced Middle Eastern menu to tourists, theatergoers, and neighbors alike. Excellent hummus. (PR, 9/05) 582 Sutter. 433-5525. Middle Eastern, BR/L/D, \$, AE/DC/DISC/MC/V.

Yabbies Coastal Kitchen There's lots to shuck and swallow at the raw bar, but don't miss tropical seafood cocktails (like the crab with mango and lemongrass) piled glamorously into martini glasses. (Staff) 2237 Polk. 474-4088. California, D, \$\$, MC/V.

Zarzuela's rich selection of truly delicious tapas and full meals makes it a neighborhood favorite. (Staff) 2000 Hyde. 346-0800. Tapas, D, \$\$, DISC/MC/V.

CIVIC CENTER/TENDERLOIN

Gyro King has that Istanbul feeling: lots of kebabs and gyros, hummus, dolma, eggplant salad, and of course baklava fistikl for dessert. It's all cheap, and it makes for a good, quick Civic Center lunch. (Staff) 25 Grove. 621-8313. Turkish/Mediterranean, BR/L/D, 4, MC/V.

Indigo serves up good California cuisine in a pleasantly stylish setting. A great presymphony choice. (Staff) 687 McAllister. 673-9353. California, D, \$\$, AE/MC/V.

Jardinière combines an aggressively elegant Pat Kuleto design with the calm confidence of Traci Des Jardins's cooking. The best dishes are unforgettable. (Staff) 300 Grove. 861-5555. California, D, \$\$\$, AE/DC/DISC/MC/V.

HAYES VALLEY

Sauce enjoys the services of chef Ben Paula, whose uninhibited California cooking is as easy to like as a good pop song. (PR, 5/05) 131 Gough. 252-1369. California, D, \$\$, AE/DC/MC/V.

Suppenküche has a Busvan for Bargains, butcher-block look that gives context to its German cuisine. If you like schnitzel, brats, roasted potatoes, eggs, cheese, cucumber salad, cold cuts, and cold beer, you'll love it here. (Staff) 601 Hayes. 252-9289. German, BR/D, 4, AE/MC/V.

Zuni Cafe is one of the most celebrated — and durable — restaurants in town, perhaps because its kitchen has honored the rustic country cooking of France and Italy for the better part of two decades. (PR, 2/05) 1658 Market. 552-2522. California, BR/L/D, \$\$\$, AE/MC/V.

CASTRO/NOE VALLEY/GLEN PARK

Tangerine occupies one of the lovelier and more tree-lined corners in the Castro, and the "fusion" cooking is really more of a potpourri, ably ranging from gumbo to deep-fried calamari to sea bass edamame. (Staff) 3499 16th St. 626-1700. Fusion, L/D, \$, MC/V.

Tao Cafe exudes rich atmosphere — a beautiful two-tone green paint scheme, ceiling fans, bronze fittings — and the attractively brief menu has some smart French touches, including a Vietnamese-style beef bourguignon. Quite cheap considering the high style. (Staff) 1000 Guerrero. 641-9955. Vietnamese, D, \$, AE/MC/V.

2223 could easily be a happening queer bar, what with all that male energy. But the American menu joins familiarity with high style, and the ambience is that of a great party where you're bound to meet somebody hot. (Staff) 2223 Market. 431-0692. American, BR/D, \$\$, AE/DC/MC/V.

HAIGHT/COLE VALLEY/WESTERN ADDITION

New Ganges Restaurant is short on style — it is as if the upmarket revolution in vegetarian restaurants never happened — but there is a homemade freshness to the food you won't find at many other places. (Staff) 775 Frederick. 681-4355. Vegetarian/Indian, L/D, \$, MC/V.

Raja Cuisine of India serves up decent renditions of Indian standards in an unassuming, even spare, setting. Low prices. (Staff) 500 Haight. 255-6000. Indian, L/D, \$, MC/V.

Rotee isn't the fanciest south Asian restaurant in the neighborhood, but it is certainly

one of the most fragrant, and its bright orange and yellows (food, walls) do bring good cheer. Excellent tandoori fish. (PR, 12/04) 400 Haight. 552-8309. Indian/Pakistani, L/D, \$, MC/V.

Tsunami Sushi and Sake Bar brings hip Japanese-style seafood to the already hip Café Abir complex. Skull-capped sushi chefs, hefty and innovative rolls. (Staff) 1306 Fulton. 567-7664. Japanese/sushi, D, \$\$, AE/DC/DISC/MC/V.

Zest is one of the best, possibly the very best, of the city's neighborhood French bistros. The excellent food is fairly priced and the service well-honed; even diners in the open-air garden at the rear of the restaurant will feel coddled. (PR, 1/07) 941 Cole. 564-5332. French, BR/L/D, \$, MC/V.

Ziryab brings a touch of eastern Med class to a slightly sketchy block of Divisadero in the Western Addition. The menu graciously innovates Middle Eastern standards while adding a California twist or two for fun. Faux stonework lends a Vegas air to the setting. (PR, 3/07) 528 Divisadero. 269-5430. Middle Eastern, L/D, \$, AE/DC/DISC/MC/V.

Zoya takes some finding — it is in the little turret of the Days Inn Motor Lodge at Grove and Gough — but the view over the street's treetops is bucolic, and the cooking is simple, seasonal, direct, and ingredient driven. (PR, 12/05) 465 Grove. 626-9692. California, L/D, \$\$, AE/DC/DISC/MC/V.

MISSION/BERNAL HEIGHTS/POTRERO HILL

Al's Cafe Good Food Al's is the best dang diner in town. Everything here is great, from the home fries and eggs to the chili and burgers, and even the toast in between. (Staff) 3286 Mission. 641-8445. American, BR/L, 4. **Amira** melds virtuosic belly dancing shows with veggie kebabs; smoky, delicate walnut dip with pita chips; and the star choice, Turkish eggplant, a handsome portion of unbelievably tender sautéed aubergine in a marinara sauce. (Staff) 590 Valencia. 621-6213. Middle Eastern, D, \$, MC/V.

Angkor Borel Nicely presented smallish portions of really good food, friendly service, and excellent atmosphere way down on Mission Street. (Staff) 3471 Mission. 550-8417. Cambodian, L/D, \$, AE/DISC/MC/V.

Aperto is the jewel-like neighborhood Italian restaurant every neighborhood should have at least one of. The menu offers a wealth of Mediterranean comfort-food items, sometimes with California twists; pastas and seafood dishes are reliably good. Take care not to fill up on the bewitching focaccia. (PR, 4/07) 1434 18th St. 252-1625. Italian, L/D, \$\$, AE/MC/V.

Asiam's Rasoi reinvents a gently fading curry house as a high-powered rally to Dosa, in the next block. The food is fiery and elegant, and the menu strikes a fine balance between fleshy and fleshless choices. Desserts are not bad, particularly kullfi, a house-made cardamom ice cream presented like a frozen sliced banana. (PR, 8/06) 1037 Valencia. 695-0599. Indian/Pakistani, L/D, \$\$, MC/V.

Barabab Bar and Grill serves great-tasting West African specialties like couscous, fried plantains, and savory rice dishes for a reasonable price. (Staff) 3388 19th St. 643-3558. African, BR/D, 4.

Baraka takes the French-Spanish tapas concept, gives it a beguiling Moroccan accent — harissa, preserved lemons, merguez sausage — and the result is astonishingly good food. (Staff) 288 Connecticut. 255-0370. Moroccan/Mediterranean, L/D, \$\$, AE/MC/V.

Bistro Annex occupies a narrow space like a glorified broom closet and serves a French-inflected, west-Med menu at very low prices. (PR, 5/05) 1136 Valencia. 648-9020. French, D, \$, MC/V.

Blowfish glows red and inviting on an otherwise industrial and residential stretch of Bryant Street. Sushi — in pristine fingers of nigiri or in a half dozen inventive hand rolls — is a marvel. (Staff) 2170 Bryant. 285-3848. Sushi, L/D, \$, AE/DC/DISC/MC/V.

Blue Plate has a diner aura — bustle, clutter — but the Mediterranean food is stylishly flavorful. A great value. (Staff) 3218 Mission. 282-6777. Mediterranean, D, \$\$, AE/MC/V.

Bombay Ice Cream and Chaat Stop in for some Indian chaat — cheap, delicious fast food such as samosas and curries. (Staff) 552

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MISSION/BERNAL HEIGHTS/ POTRERO HILL CONT'Y

Valencia, 431-1103. Indian takeout. L/D, 4.
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Cafe Ethiopia It's basically a coffeehouse, serving all the same coffees and teas and Toranis as anyone else. It's just that they also have great, cheap Ethiopian food. (Staff) 878 Valencia. 285-2728. Ethiopian, B/L/D, 4.
Cafe Gratitude specializes in surprisingly delicious, painstakingly prepared raw and vegan cuisine with a hippie attitude. For less than \$10, you will be full and healthy from

buckwheat and Brazil nut cheese pizza, mock tuna salad and other herbaceous nut-based spreads, and sumptuous date-based smoothies. (Staff) 2400 Harrison. 824-4652. Vegan, B/BR/L/D, 4, MC/V.

MARINA/PACIFIC HEIGHTS/ LAUREL HEIGHTS

Palmetto features a sophisticated pan-Mediterranean menu — with touches from Iberia to Turkey — in a striking Cow Hollow setting designed by Cass Calder Smith. (PR, 9/07) 2032 Union. 931-5006. Mediterranean/California, BR/D, \$\$\$, AE/DISC/MC/V.

Paréa Wine Bar and Café recaptures something of the flavor of Plato's *Symposium* in an unassuming Mission setting. The food features many Greek and Mediterranean touches but spreads its wings more widely, and the

wine list is similarly Greco-centric but global. Low tables add to the atmosphere. (PR, 9/07) 795 Valencia. 355-2102. Greek/eclectic, D, \$, AE/MC/V.

Plump Jack Café if you had to take your parents to dinner in the Marina, this would be the place. A small but authentic jewel. (Staff) 3127 Fillmore. 563-4755. California, L/D, \$\$, AE/MC/V.

Quince doesn't much resemble its precursor, the Meetinghouse: the setting is more overtly luxurious, the food a pristine Franco-Cal-Ital variant rather than hearty New American. Still, it's an appealing place to meet. (PR, 7/04) 1701 Octavia. 775-8500. California, D, \$\$\$, AE/MC/V.

Rigolo combines the best of Pascal Rigo's boulangeries — including the spectacular breads — with some of the simpler elements (such as roast chicken) of his higher-end plac-

es. The result is excellent value in a bustling setting. (PR, 1/05) 3465 California. 876-7777. California/Mediterranean, B/L/D, \$, MC/V.

Rose's Cafe has a flexible, all-day menu that starts with breakfast sandwiches; moves into bruschettas, salads, and pizzas; and finishes with grilled dinner specials such as salmon, chicken, and flat-iron steak. (Staff) 2298 Union. 775-2200. California, B/L/D, \$, AE/DC/DISC/MC/V.

Rosti Getting half a chicken along with roasted potatoes and an assortment of vegetables for \$7.95 in the Marina is cause for celebration in itself. (Staff) 2060 Chestnut. 929-9300. Italian, L/D, \$, AE/DISC/V.

SUNSET

KL Restaurant is a Hong Kong-style seafood house that presents its wide array of crea-

tures from the deep in an equally wide array of guises. Particularly good: the sampan-style dishes. If you're not in an oceanic mood, the land-based stuff is good too. (PR, 11/06) 4401 Balboa. 666-9928. Chinese/seafood, L/D, \$\$, MC/V.

Ladda's Seaview Thai Cuisine gazes upon the mists and surfers of Ocean Beach. The kitchen divides its attentions between Thai and American standards. Free parking in the always near-empty lot. (PR, 5/05) 1225 La Playa. 665-0185. Thai/American, B/L/D, 4, AE/MC/V.

Park Chow could probably thrive on its basic dishes, such as the burger royale with cheese (\$6.95), but if you're willing to spend an extra \$5 or so, the kitchen can really flash you some thigh. (Staff) 1240 Ninth Ave. 665-9912. California, BR/L/D, \$, MC/V.

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of SoMa sophistication to an Outer Sunset neighborhood in need of paint. (You can't miss the restaurant's black facade.) The kitchen turns out a variety of seafood preparations — the clam chowder is terrific — and offers an appealing prix fixe option at both lunch and dinner. (PR, 8/06) 3414-3416 Judah. 564-2233. Seafood, L/D, \$\$, AE/DISC/MC/V. **Yum Yum Fish** is basically a fish store: three or four little tables with fish-print tablecloths under glass, fish-chart art along the wall, and fish-price signs all over the place. (Staff) 2181 Irving. 566-6433. Sushi, L/D, 4.

RICHMOND

Be My Guest Thai Bistro offers tasty vegetarian-friendly food in a campy-hip setting reminiscent of an old Woody Allen movie. Tofu lard is surprisingly successful. (PR, 9/06) 951 Clement. 386-1942. Thai, L/D, \$, AE/MC/V. **Blue Fin Sushi** does indeed have a blue-finned sport fish mounted over the bar and, more interesting, an attached sports bar. Prime Time, where you can enjoy nigiri and cheeseburgers. Lots of imaginative Japanese-style cooked dishes. (PR, 3/05) 1814 Clement. 387-2441. Sushi/American, D, \$\$, MC/V.

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BAYVIEW/HUNTERS POINT/SOUTH

JoAnn's Cafe and Pantry has gotten some word-of-mouth recommendations as a dive, but it serves upscale breakfasts with decidedly nondive sides such as low-fat chicken basil sausage, bagels, and homemade muffins and scones. (Staff) 1131 El Camino Real, South SF. (650) 872-2810. American, B/L, \$. **Old Clam House** really is old — it's been in the same location since the Civil War — but the seafood preparations are fresh, in an old-fashioned way. Matchless cioppino. Sports types cluster at the bar, under the shadow of a halved, mounted Jaguar E-type. (Staff) 299 Bayshore. 826-4880. Seafood, L/D, \$\$, MC/V. **Peking Wok** is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for \$3.25-\$4.50, there are 109 items on the menu. At least 101 of them are under \$5. (Staff) 4920 Third St. 822-1818. Chinese, L/D, 4.

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OAKLAND/ALAMEDA

Taqueria Ramiro and Sons typically has customers lined up to the door for (mostly take-out) burritos and tacos and quesadillas. The menu nods to contemporary tastes with black beans and spinach or tomato tortilla options. (Staff) 2321 Alameda, Alameda. (510) 523-5071. Mexican, L/D, 4, cash only. **Tijuana** serves big round bowls and plates teeming with shrimp, crab, octopus, and fish in cocktails, salads, and soups. The place is usually packed and loud. (Staff) 1308 International Blvd, Oakl. (510) 532-5575. Mexican, L/D, \$, MC/V. Not wheelchair accessible. **SFBG**

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film

The lost boys hit Bay Area screens this week. Director Bruce Weber is seduced by the beautiful trouble of Chet Baker in *Let's Get Lost* (top and bottom left; center), while the French new wave's bad little boy Jean-Pierre Léaud grows up, kinda, in *The 400 Blows* (top right) and *Love on the Run* (bottom right).



Bye bye beautiful

Let's Get Lost, again — Bruce Weber's melancholic ode to Chet Baker is restored

By Max Goldberg
 > a&celebrities@sfbg.com

There's a wonderful moment during the performance of "Bye Bye Blackbird" that opens the 1964 Chet Baker set preserved on a recent *Jazz Icons* DVD (*Chet Baker Live in '64* and '79 [Reelin in the Years]). In the midst of the squarish piano player's solo, the star trumpeter shuffles into the medium close-up frame, shucking a cigarette from his accompanist's pack. Chiseled even when sporting a stuffy sweater, Baker takes a long drag and glides back to his place on the stage. The pianist plays on, but the camera operator tracks Baker, plainly in the clutch of a lonely lothario.

The cigarette break is more revealing of Baker's largesse — his ineffable cool and the desire it produced — than any of his softly sustaining trumpet solos for the television program are. It also sheds some light on the side-winding portraiture that marks Bruce Weber's adoring documentary *Let's Get Lost*, filmed during the last

months of Baker's life in 1987 and now playing in a restored print at the Castro Theatre.

The first interview in *Let's Get Lost* is with photographer William Claxton, an early admirer of Baker's who waxes poetic about the revelation of shooting such a naturally photogenic subject. Weber, known for innumerable sleek Calvin Klein and Abercrombie and Fitch spreads, riffs through these striking stills in contact-sheet form, a neat solution to the persistent documentary problem of how to make archival photographs move. Twenty minutes pass before we begin to explore Baker's music, and there are another 20 minutes after that before we meet his Oklahoma mother, our first whiff of personal history. Backward, it might seem, except for Baker's being a cipher of his own iconography.

"He was trouble and he was beautiful," an interviewee muses early in *Let's Get Lost*, and it might as well be the film's byline. He was beautiful, possessing a ravaged, introspective glamour attractive to both men and women: writing about

Baker's underfed croon in his excellent liner notes for *The Best of Chet Baker Sings* (Blue Note, 1953), Will Friedwald notes, "His moony voice twangs like an Oakie [sic]-cum-valley person at times, but more often he achieves geographic — not to mention sexual — ambivalence." Though less remembered today than James Dean or Jack Kerouac, Baker had a comparable rogue appeal, his missing front tooth suggestive of wounded sensitivity, his shoulders bent under the unknowable weight of being himself.

Weber's velvety black-and-white cinematography has never met a silhouette it didn't like, and indeed, his documentary is first and foremost a tribute to Baker's arch stylishness. Insofar as Josef von Sternberg, Leni Riefenstahl, and Michelangelo Antonioni's idolatrous visions are often said to anticipate modern fashion imagery, Weber must rightly be considered their direct descendant: a fashion photographer turned filmmaker unapologetically devoted to surfaces. He is equally attentive to the silvery bleach of Santa Monica, the inky black swallowing various stage spotlights, and the shadows of heroin abuse running across Baker's unbearably gaunt 57-year-old face — all shot in an amorous chiaroscuro evocative of the trumpeter's

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Ode to Jean-Pierre Léaud

Another look at the eternal boy of the French new wave

By Maria Komodore
 > a&celebrities@sfbg.com

The critic Philippa Hawker once offered an amazingly accurate and concise definition of the actor Jean-Pierre Léaud's unique performing style: "He is himself, he is his character Antoine Doinel, he is New Wave incarnate, he is the past-in-the-present, the past remembered and re-evaluated."

As Antoine Doinel in *The 400 Blows* (1959), perhaps the best movie François Truffaut ever made, Léaud brought to life a character so engaging and so complex that it's hard to believe a person so young — he was 15 at the time — was capable of such an extraordinary performance. It's harder, maybe even pointless, to decipher how much of Doinel's disarmingly timid and shy rebellion — which borders on cowardliness, or the mere desire to avoid punishment — reflects Léaud himself and how much of it is skillful acting.

Léaud's beautiful rendering of a character who goes through a turbulent and harsh adolescence while managing to remain innocent and

possibly a little naive earned him a series of films with Truffaut. In *Antoine et Colette* (part of *L'Amour à Vingt Ans*, 1962), *Stolen Kisses* (1968), *Bed and Board* (1970), and finally, *Love on the Run* (1979), Doinel struggles to find his way in society but remains an outsider. While the Doinel movies dip in quality, Léaud remains as captivating as he is in his first cinematic appearance, maintaining the sensitivity or vulnerability that distinguishes him from rougher rogue contemporaries such as Jean-Paul Belmondo.

Unlike Belmondo's restless yet supercool, smooth Michel in Jean-Luc Godard's *Breathless* (1960), Léaud's Doinel is hyperactive and tense, his hands repeating certain movements, his articulation closer to punctuated reciting than to normal speech, his gaze surprised, intense, and inquiring. He is torn in two by conflicting forces, wanting to stay and wanting to go at the same time. Doinel would like to explore the world around him and accumulate experiences, but he's always ready to make his exit running.

CONTINUES ON PAGE 58 >>

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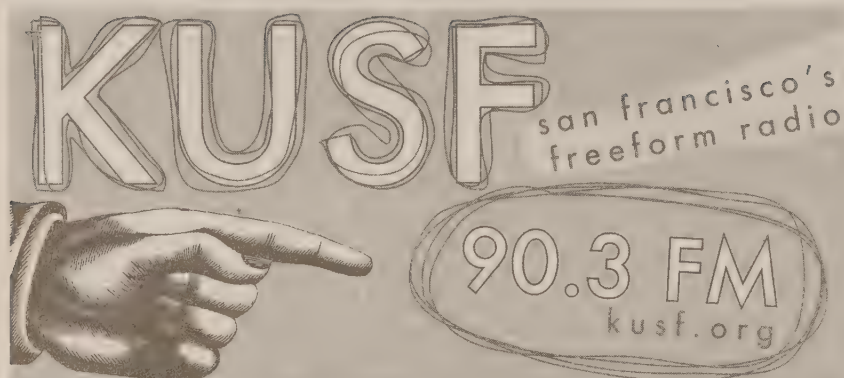
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Lost CONT.

West Coast cool musical phrasings, his constant drug nod, and the late-night languidness of his smoking and speech.

But, of course, Baker was trouble too, and this is where *Let's Get Lost* can feel strained. Though clearly a labor of love, the film shrugs off conclusiveness as casually as one of Baker's shopworn melodies might. For one thing, Weber isn't much of an interviewer, asking the musician's mother, "Did he disappoint you as a son?" and directing one of Baker's ex-wives to "tell me something romantic." Still, with the recent documentary explosion prizing kinetic revelations at all costs, Weber's patient accumulation is a virtue in itself. We hear several versions of a story about Baker getting his teeth knocked out, and although none of them paints a convincingly specific picture, we do get the overarching thrust of a sad decline.

Originally released the same year as Gus Van Sant's similarly loving debut, *Mala Noche*, *Let's Get Lost*

gives the lie to the notion that every gaze is created equal. Weber may wrap the disillusionment of Baker's life in the romanticism of the latter's demeanor, but the director also gives the spiraling musician space for self-expression (including a couple of lovely, understated full performances) and, in an empathetic final scene, offers to buy him a methadone fix. The film is as recklessly lyrical as Baker was himself, and it's in this way that — in spite of its shortcomings as biography — *Let's Get Lost* has the spiritual heart of an ample epigraph. The ragged icon mumbles about the film's production being "a dream," and the inevitable fade to black and memorial that follows seem exactly the type of void he'd like to walk into. **SF80**

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Léaud CONT.

Léaud also made a number of movies with Godard. In films like *La Chinoise* (1967), *Weekend* (1967), and most notably *Masculine Feminine* (1966), the actor retains his insatiable desire to flirt and go crazy over love, and his childlike enthusiasm. But he trades physical intensity for increased political or ideological sophistication and reflection. In Godard's visions of a Marx-and-Coca-Cola era, the reasons Léaud's characters fail to fit in are a lot clearer than they ever were with Truffaut. Léaud's misfits can be ill-fated: in this regard, *Masculine Feminine* foreshadows Jean Eustache's *The Mother and the Whore* (1973). They also can be wise tricksters, as in both versions (1971 and 1972) of Jacques Rivette's gargantuan *Out 1*.

After Léaud immersed himself in the character of Antoine Doinel, connecting his name and acting persona so closely to the French new wave, his appearance as Alexandre in Eustache's *The Mother and the Whore* seems natural and adds some interesting metatextual effects. As Hawker puts it, "Léaud's performance — in which his character gradually finds himself out of his depth, devastated, in which a carefully constructed masculinity proves insufficient to the messy demands and challenges placed on it by two women — is painful to watch, but

it's also fascinating to see him going quietly, as it were." Considering the film's theme — the death of a liberated era, as exemplified by the impossibility of a healthy love triangle — one cannot avoid feeling that the end of Léaud's character signifies the conclusion of one of recent European history's most volatile and important periods.

Léaud's iconic status figures as an undercurrent in his more recent appearances in films such as Bernardo Bertolucci's *The Dreamers* (2003), Aki Kaurismäki's *La Vie de Bohème* (1992), and especially Olivier Assayas's *Irma Vep* (1996). In casting Léaud as an old French director whose heyday is long past and who is hopelessly trying to create a remake of Louis Feuillade's *Les Vampires* (1915), Assayas joins the actor in winking sympathetically at the now-idealized and perhaps idealized past he represents — a time of general excitement and experimentation, when everything seemed possible and cinema was daring. **SF80**

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OPENING
CONT.)

Lake of Fire See pick box. (2:32)
Red Vic.
Mad Money Dude, Tom Cruise totally let Katie Holmes out of the house to make a movie! (1:44)
Steep Directed by veteran ABC News documentary filmmaker Mark Obenhaus, Steep is an aesthetically beautiful but rather conventional feature about high-risk mountain skiing. In keeping with the extreme-sports-movie tradition, Obenhaus centers on some of the sport's mavericks, shows them sliding down dangerous

slopes, and records them as they explain why they so willingly put their lives at risk in order to achieve their ambitious descents. Examining all aspects of extreme skiing, from the romantic ideal of exploring the wilderness and becoming one with nature to the most recent trend of "tearing the mountain apart" through hell-skiing, the director keeps stumbling upon such notions as "the thrill" and experiencing "the perfect moment," suggesting that what draws most people to such hazardous athletic activities is a transcendental factor. Particularly interesting are the gender dynamics between female and male extreme skiers, which — again, as in most similar films — reek of machismo

and homoeroticism. (1:32) *Lumiere, Shattuck* (Komodore)
27 Dresses Vows are exchanged, the Hustle is done, the matrimonial industry is given a feather-light spanking, and journalistic ethics are thoroughly trashed in this tulle-filled tale of a girl (Katherine Heigl) who hears wedding bells (on a continuous loop) and the cynical, nuptials-hating Commitments-section newspaper columnist (James Marsden) who uses and betrays her to get ahead in his career — always a good omen for a relationship. Jane's endless string of bridesmaid gigs hasn't gotten her much action — the classic Cosmo-fueled wedding-night reward for having to wear melancholy taffeta — but she does have a closetful of hideous dresses to show for what amounts to a compulsion to help everyone around her get married. Kevin looks like a GQ model and thinks Jane deserves her own cake. And that's about all we learn of this craaaazily mismatched pair except that neither of them knows any of the words to "Bennie and the Jets." Coincidence? Fate? True love? Hard to say. Or care, as the chemistry here mounts to the approximate level of a fairly successful first date. Fans from *Grey's Anatomy* will enjoy watching Heigl cut loose a bit here, sacrifice her dignity to broad comedy to offer the film's few trace moments of the unexpected. But the filmmakers do not let us suffer a moment's doubt as to what color the 28th dress in Jane's closet will be. (1:47) *Grand Lake, Presidio*. (Rapoport)

ONGOING

Aliens vs. Predator: Requiem (1:26) 1000 Van Ness
All in This Tea (1:10)
Roxie, Smith Rafael.
Alvin and the Chipmunks (1:30) 1000 Van Ness
Atonement (2:03) Albany, Clay, Empire, Orinda, SF Centre.
Before the Devil Knows You're Dead (1:57) Smith Rafael.
The Bucket List Any movie that starts off with a Morgan Freeman voice-over already has me on high, cliché alert, and this dramedy from Rob Reiner, also starring the ham-fisted Jack Nicholson, brings the pain accordingly. Freeman and Nicholson play terminally ill patients who meet when they're plopped in the same hospital room; one's a wise family man with a soul, and one's a filthy-rich scalawag. Bet you can't guess which is which! A mélange of *Grumpy Old Men* and *Last Holiday* follows, complete with a globe-trotting mission to complete a list of goals scribbled on a shared list of things to do before kicking the bucket (see: the film's title). And yeah, it's everything you'd expect, including skydiving. The only reason worth watching this maulin-by-numbers teen-cory is seeing two acting vets go head-to-head; Nicholson in particular has some funny moments as a guy who puts the devil-in-devil may care. Other than that, yikes. (1:37) *Grand Lake, 1000 Van Ness, Orinda, Presidio, SF Centre, Shattuck*. (Eddy)
Charlie Wilson's War This glib, simplified, ultimately trivializing take on a fairly recent chapter in United States foreign policy history will no doubt strike some as a witty triumph due to the Oscar-laden talent involved — including Mike Nichols, Tom Hanks, Julia Roberts, and Philip Seymour Hoffman. All but the last are overrated anyway, but this does not rank with their best work. Hanks plays the titular Texas congressman, painted here as a party-hearty careerist of no particular political zeal or idealism until at the instigation of his rich, rabidly anti-Communist friend Joanne Herring (Roberts) he suddenly grows a conscience — and applies it toward funding the US's covert war against the brutal Soviet occupation of Afghanistan. Hoffman is very funny as the tactless but savvy CIA operative who applies some practical know-how to Wilson's crusade, but *Enchanted*'s Amy Adams is completely wasted as Wilson's loyal secretary. Threatened legal action by the real-life principals purportedly led to most of the sharp edges being sanded off Aaron Sorkin's script, which now plays like a political drawing-room comedy whose underdeveloped serious aspects simply feel awkward. It expends all of about 30 seconds at the end hinting that the US's failure to help reconstruct the devastated Afghanistan after the Russkies were routed laid the grounds for... well, where we are now. Surely a more critically shaded odyssey from amusing cocktail party repartee to that depressing final truth was intended. But what we've gotten instead is a trite compromise that curiously comes off as a grime comedy war propaganda. (1:37) *Four Star, Presidio, SF Centre*. (Harvey)

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■ The Diving Bell and the Butterfly The upscale art-house uplift exercise of the year comes from an unexpected source: Julian Schnabel, the painter-turned-director whose prior movies were interesting but lacked any feel for narrative. (And who, frankly, always seemed kind of an überaffected prick.) He has made a great film from erstwhile French Elle editor Jean-Dominique Bauby's acclaimed memoir of his experiences after suffering a severe stroke at 43. *The Diving Bell and the Butterfly*. This is a director's picture. Actually, an artist's — Schnabel renders Bauby's odyssey in visual terms that vividly, poetically amplify both the subject's Sisyphean struggle to regain communication skills and his joy in realizing imagination could liberate him from constriction. It's weird how the women in Bauby's life — even speech and physical therapists — are insistently dread gorgeous, as if female less than perfection is more than any man could or should bear. But this is still an unusually abstract narrative film that's also exceptionally accessible and moving. Damn you, Schnabel: you must be admired after all. (1:52) *Embarcadero*. (Harvey)

Electric Apricot: Quest for Festerloo Les Claypool of Primus and a million side projects (even literary ones) wrote, directed, and sorta stars in this mockumentary spoof of the jam band scene he's been a significant if edgier-than-most participant in. Ostensibly shot by an ambitious UCLA film school grad student (though the movie doesn't make much of the satirical possibilities there, incongruously using a board-stiff mid-Atlantic PBS- or BBC-style narrator), it chronicles the baby steps toward fame of the titular Cali quartet, committed to "jam it hard and jam it true." Munchies-plagued stoner guitarist Gordo looks like he's in Tad but thinks he's heir to Jerry; keyboardist Heschel deploys a serene Zen from to mask his inner rageaholic; and bassist Aiwess has a girlfriend who's surely gone Yoko the band. Claypool plays Lapdog, the drummer whose unfortunate combination of perfectionism and ineptitude turns Electric Apricot's maiden recording sessions into an infighting nightmare that soon requires intervention from a therapist who specializes in "social harmonology." Still, they've got the hazy-boogie stuff enuf to score an invite to Festerloo, the fictive Oregon fest that's a nod to Bonnaroo. Getting limited national theatrical exposure under the "National Lampoon Presents" imprint before its DVD release, this film will probably prove a laugh riot if you're into the kind of music it makes antic (but not too killing) fun of. If, like me, you find the term *jam band* induces the same automatic aural allergy reaction as, say, *house music*, you'll find it amusing but kinda rambling and soft — yup, just like the music in question. (1:30) *Smith Rafael*. (Harvey)

Enchanted (1:47) *1000 Van Ness, SF Centre*. **First Sunday** Playwright David E. Talbert's first attempt at filmmaking is disappointing. Ice Cube and Tracy Morgan play two good friends who are driven by their misfortunes (and their infelicitous encounters with both sides of the law) to rob a church of its temptingly abundant charity fund. After numerous gaffes, clichés, and failed comedic efforts, the duo's ambitious plan falls through — but the two very didactically learn the values of honesty and lawful living and the advantages that sharing with the community offers. Although it's nice to see a movie that values the group instead of the individual, the only plus in *First Sunday* (and a questionable plus at that, as it borderline-ridicules homosexuality), is Kat Williams's performance as the church chorus's eccentric instructor. (1:36) *1000 Van Ness*. (Komodore)

■ The Golden Compass (1:53)

1000 Van Ness.

The Great Debaters (2:03) *1000 Van Ness, SF Centre*.

■ Helvetica (1:20)

Roxie.

I Am Legend (2:00) *1000 Van Ness*.

■ I'm Not There It's not that I'm anti-Bob Dylan. I've just never been a fan in particular. But I found *I'm Not There* — Todd Haynes's sorta biopic of the icon — entirely fascinating. By now you've heard the pitch: six actors (Christian Bale, Cate Blanchett, Marcus Carl Franklin, Richard Gere, Heath Ledger, and Ben Whishaw) play facets of Dylan without actually playing Dylan, though Bale and Blanchett come dangerously close. The movie begins with the death of this nebulous character, identifiable only by his distinctive mop of dark curls, and a somber narrator informing us, "Even the ghost was more than one person." And *I'm Not There* is nearly more than one movie, with different film stocks, casts, tones, and styles deftly stitched together by Dylan's music (performed, appropriately enough, by an array

of artists). Sexy androgynous Blanchett's probably got her next Supporting Actress win sewn into this one, or she should. Her performance is the heart of the movie — snarling, weary, uncanny, and able to make David Cross's hairy cameo as Allen Ginsberg seem totally logical. As a rock doc-slash-biopic, *I'm Not There* is proof that the best rendering of a legend isn't necessarily done with straight, tidy lines. I may not have been a huge Dylan fan before *I'm Not There*, but I was a Haynes fan. In this, his most ambitious work to date, the director's affect for re-creating the past finds its match in his innovative dissection of a complex artist's soul. (2:15) *Opera Plaza, Smith Rafael*. (Eddy)

■ Into the Wild (2:33)

Opera Plaza, Shattuck.

■ Juno As Waitress, Knocked Up, and now *Juno* have demonstrated, unplanned pregnancy is totally stylish these days. *Juno* is the only film among 2007's baby-on-board crew to seriously consider abortion and settle on adoption; it's also the most sympathetic to its female protagonist. She's a high schooler, she's caustic as hell, and even if she's occasionally too much of a screenwriter's construct, it's hard not to eagerly await her next wry, preternaturally mature observation. Pitch-perfect as this pocket-size punkette is *Hard Candy*'s Ellen Page, whose breakout status after *Juno*'s release will be either matched or exceeded by that of hipster scribe Diablo Cody (director Jason Reitman already won over everybody with *Thank You for Smoking*). Sort-of couple Juno and Paulie (Michael Cera) consummate their mutual crush on a whim; cue bun in the oven. Ever anti-after-school special, *Juno* faces the news with eye-rolling determination. Before long, she's plucked a yuppie couple (Jennifer Garner and Jason Bateman) from the "desperately seeking spawn" want ads. At first entirely uninterested

in getting to know her baby's adoptive parents, Juno finds herself drawn to them, especially to the dad-to-be, a failed rocker turned jingle writer whose interest in the preggers teen is maybe not entirely wholesome. Whatever — people aren't gonna go see *Juno* for its social commentary, or its take on teen pregnancy, really. This is one of those flicks with *Heathers*-like glib-clever-snarky dialogue that beg repeated viewings, memorization, and repetition. Besides a terrific script, the film also boasts a stellar cast, with Juno's parents played by Allison Janney and J.K. Simmons, and a cameo by *The Office*'s Rainn Wilson. (1:32) *California, Empire, 1000 Van Ness, Orinda, Piedmont, Presidio*. (Eddy)

■ The Kite Runner (2:07)

Empire, Four Star, Shattuck, Lust, Caution (2:28) *Opera Plaza*.

■ Meeting Resistance (1:24)

Roxie.

■ Michael Clayton Good movies are often messy, flawed, and ambitious. Every once in a while, however, one comes along that's like a Swiss watch — intricate, precise, all machinery clicking into place with ingenious perfection. Such is the nature of this beautifully exacting thriller by *Bourne* series writer turned first-time director Tony Gilroy. George Clooney plays the title figure, a longtime fixer for a massively powerful Manhattan law firm. Which means he's the specialist in fixing problems for fabulously wealthy, mostly corporate clients — i.e., the hit-and-run, scandalously lewd, or otherwise illegal escapades of executives. Company malfeasance against shareholders or the general public? Not usually his concern — that's the types of case everyone else at the firm typically handles. But Clayton — who has a gambling problem, serious debts, and a child by an ex-wife to juggle on top of his professional duties — finds those terrains overlapping as he's put in charge of controlling

a senior colleague (Tom Wilkinson) who's just hugely embarrassed both the firm and a client. It appears that the older man, who's "gone off his meds" indeed, pulled a public nudity stunt while appearing to switch sides in the battle that a multinational agribusiness is fighting against nearly 500 small farmers who claim its pesticides cause cancer. *Michael Clayton* isn't the overtly case-pleading *Erin Brockovich*, however, but a crackerjack suspense reminiscent of 1970s paranoid thrillers like *The Parallax View*. Only now the sinister superpower isn't primarily political but — surprise! — 100 percent corporate. Clooney has seldom been better; Tilda Swinton and Sydney Pollack top a first-rate supporting cast. (2:00) *Opera Plaza*. (Harvey)

Nanking In their documentary about the Japanese army's 1937 invasion and brutal occupation of China's former capital, Bill Guttentag and Dan Sturman expose both the scale and the individual experience of suffering, terror, pointlessness, and inexplicable cruelty that terms like *atrocious* and *war crime* summarize. Including extensive archival film footage and photographs, the film moves between interviews with former soldiers in both armies and survivors of

what came to be known as the rape of Nanking and dramatized readings by a group of actors — among them Woody Harrelson, Jürgen Prochnow, Mariel Hemingway, and Stephen Dorff — of letters and journal entries from the period. The latter were mostly written by a handful of European and American expats — missionaries, doctors, academics, and businessmen, including a German Nazi Party member — who stayed in Nanking after a citywide evacuation and created the two-square-mile Safety Zone: an attempt, intermittently successful, to shield the remaining population from slaughter and rape at the hands of the Japanese. The fact that they stayed, and did some good, is welcome (if slight) leaving in a film that is difficult to watch without weeping. Their commentary serves as a chronology that is filled in by images of a city collapsing under the weight of aerial and ground bombardment, streets strewn with corpses, a man carrying a lifeless child, burned bodies, mass graves — and by the harrowing testimonials of survivors, such as the old man whose stolidly begun tale of watching

CONTINUES ON PAGE 62 »

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Schedules are for Wed/16-Tues/22 except where noted. Double features are marked with a •. Director and year are given when available. All times are pm unless otherwise specified.

ALLIANCE FRANÇAISE DE SAN FRANCISCO 1345 Bush, SF; www.ham-o-rama.com. Free. "Bisset Fest": • **Day for Night** (Truffaut, 1973), Fri, 7, and **Le Magnifique** (de Broca, 1973), Fri, 9.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$3-6. Pale Hoarse vinyl release show with visuals by Chris Duncan and music by Raven and Hannah, Fri, 8. "Disposable Film Fest," shorts program, Sat, 8.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$6-9. "Berlin and Beyond Film Festival," Wed. See film listings. SF Sketchfest presents: **Plan 9 from Outer Space** (Wood, 1959), Thurs, 9. For more info on this event (\$25), visit www.sfsketchfest.com. **Let's Get Lost** (Weber, 1998), Jan 18-24, 7, 9:25 (also Sat/19-Sun/20 and Jan 23, 2, 4:30).

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St., San Rafael; (415) 454-1222, www.cafilm.org. \$5.50-9.25. **All in This Tea** (Blank and Leibrecht, 2007), call for dates and times. **Before the Devil Knows You're Dead** (Lumet, 2007), call for dates and times. **I'm Not There** (Haynes, 2007), call for dates and times. **Persepolis** (Satrapi and Paronnaud, 2007), call for dates and times. **Starting Out in the Evening** (Wagner, 2007), call for dates and times. "For Your Consideration: A Selection of Oscar Submissions from around the World": **Satanas: Profile of a Killer** (Baiz, 2007), Wed, 6:30; **The Unknown Woman** (Tornatore, 2007), Wed, 9; **Jan City** (Kormákur, 2007), Thurs, 9:15; **M for Mother** (Mollagopolour, 2007), Fri, 6:30, and Sun, 2; **Crossing a Shadow** (Tamayo, 2007), Fri, 8:45, and Sun, 4:30; **Caramel** (Labaki, 2007), Sat, 6:30; **Days of Darkness** (Arcand, 2007), Sat, 8:30, and Jan 23, 6:30; **You, the Living** (Andersson), Sun/20, 7:15, and Jan 24, 8:45; **Eduart** (Antoniu, 2007), Mon, 6:30; **The Russian Triangle** (Tsabade, 2007), Mon, 8:45, and Tues, 6:30; **Belle Toujours** (de Oliveira, 2007), Tues, 9.

CINEMA HEAVEN ENCORE Melt Cafe, 700 Columbus, SF; barbell4@aol.com. Free. Classic American and foreign films, Tues, 7.

EMBARCADERO CENTER CINEMA One Embarcadero Center, mezzanine level, SF; (415) 479-1261. \$15. **Steep** (Obenhaus, 2008), Thurs, 7:30. Proceeds benefit Vabang! Dance Company.

FORT GALLERY 838 Wiese, SF; www.fortgallery.com. \$5. **The Holy Mountain** (Jodorowsky, 1973) with **Sustenance** (Mukherjee), Wed, 8:30.

HUMANIST HALL 390 27th St., Oakl; www.humanisthall.org. \$5. "Caught in the Crossfire" and "Children of Abraham," Wed, 7:30.

ISTITUTE ITALIANO DI CULTURA 425 Washington, SF; (415) 788-7142, www.sfiic.org. Free. "Toto Film Series": **Miseria e Nobilità** (Mattioli, 1954), Tues, 6:30.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, rsvp@milibrary.org. \$10. "CinemaLit: Mob Scene": **Scarface** (Hawks, 1932), Fri, 6:30.

ODDBALL FILMS 275 Capp, SF; (415) 558-8117, info@oddballfilm.com (RSVP required). \$10. **Broadcast Cowboy** (Washburn), Fri, 8:30.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. "The Medieval Remake": **The Valley of the Bees** (Vlácil, 1967), Wed, 6:30; **The Nibelungen, Part I: Siegfried's Death** (Lang, 1924), Sun, 1; **The Nibelungen, Part II: Kriemhild's Revenge** (Lang, 1924), Sun, 4. "A Theater near You": **Muriel** (Resnais, 1963), Wed, 8:30; **Lola Montez** (Ophüls, 1955), Thurs, 7. "Jean-Pierre Léaud: The New Wave and After": **The 400 Blows** (Truffaut, 1959), Fri, 7; **La Chinoise** (Godard, 1967), Fri, 9:10; **Stolen Kisses** (Truffaut, 1968), with "Antoine and Colette" (Truffaut, 1962), Sat, 6:30. "Movie Matinees for All Ages": "The Magic of Georges Méliès," Sat, 3. "Jazz and the Movies": **The Man with the Golden Arm** (Preminger, 1955), Sat, 8:40; **The Gene Krupa Story** (Weis, 1959), Sun, 7. "Experimental Documentaries": **Milk in the Land: Ballad of an American Drink** (Gerstein and McCollum, 2007) with "Alice Sees the Light" (Gerstein, 2006), Tues, 7:30.

RED VIC 1727 Haight, SF; (415) 668-3994. \$5-8.50. **The Assassination of Jesse James by the Coward Robert Ford** (Dominik, 2007), Wed, 2, 8. **Lynch** (blackANDwhite, 2007), Thurs-Sun, 7:15, 9:15 (also Sat-Sun, 2, 4). **Lake of Fire** (Kaye, 2006), Jan 22-23, 7:30 (also Jan 23, 2).

ROXIE FILM CENTER 3117 and 3125 16th St., SF; (415) 863-1087, www.roxie.com. \$5-9. **The Business of Being Born** (Epstein, 2008), Thurs, 3, 7. Ricki Lake in person. Tickets for this event (\$20-100) at www.bobbsf.eventbrite.com; more info at www.thebusinessofbeing-born.com. **Meeting Resistance** (Bingham and Connors, 2007), Wed, 7. **Helvetica** (Hustwit,

2007), Wed, 8:45. **The Violin** (Vargas, 2005), Wed-Thurs, 7, 9 (also Wed, 2:30, 4:45). **It's My Body, My Baby, My Birth**, Thurs, 5:15.

SAN FRANCISCO MUSEUM OF MODERN ART 151 Third St., SF; (415) 357-4000, www.sfmoma.org. \$5 or free with museum admission (\$7-12.50). "The Films of Emile de Antonio": • **Rush to Judgment** (1966) and **In the Year of the Pig** (1968), Sat, 1, 3.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$10. **Joy Division** (Gee, 2007), Fri, 7, 9:15. With coproducer Tom Atencio, also New Order's North American manager, in person. **SFBG**

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NEWSWEEKLY, THE BAY AREA'S ESSENTIAL GUIDE TO
URBAN CULTURE, THE SAN FRANCISCO BAY GUARDIAN

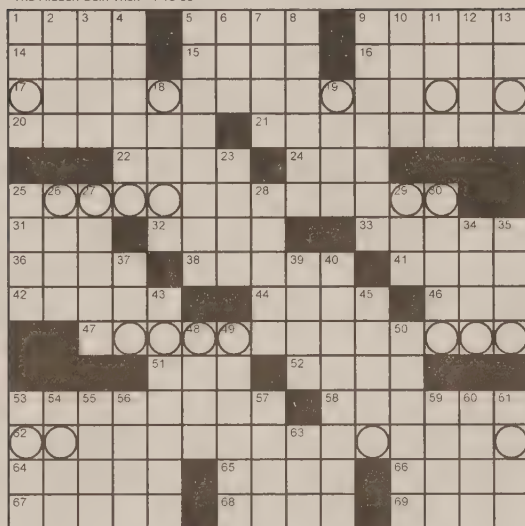
GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN

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Ink Well by Ben Tausig

"The Hidden Coin Trick" 1 16 08



Across

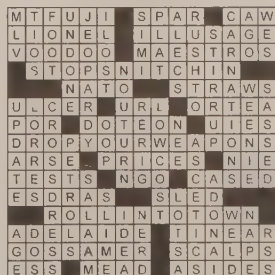
1. It may be filtered into its own folder
5. Geezer
9. Chocolate substitute at the Rainbow Grocery Cooperative
14. Five-star
15. One may use a pick to increase its volume
16. Part of SFO, on Van Ness Avenue
17. Racket outlay
20. Go too far with the fast
21. Clears one's head?
22. Princess loved by Hercules
24. Beatie bride
25. Sugar cookie with a goofy name
31. President pro ____
32. Petrol purveyor
33. Fell back
36. Edward Said, e.g.
38. Percussive dance troupe
41. Force user
42. Catacombs, e.g.
44. Neither masc. nor fem.
46. MP3 player brand
47. One unlikely to be passive-aggressive
51. Historian's letters
52. Counterpoint's counterpart
53. Blender feature?
58. Where morays mature
62. Standard date
64. Speeder's bane
65. They may be Jewish
66. Pixar character
67. "He who ____ it ..."
68. Misogynist comedian Cook
69. Got taller

Down

1. They run slowly from trees
2. Something sweet to sip after supper
3. Cruciverbally useful Indonesian buffalo
4. Based on powers of ten
5. Anonymous
6. Frequently, in verse
7. Cubist Juan
8. Phrase that may be said with a come-hither glance
9. Throned, so to speak
10. Each
11. Home to a fictitious force on Comedy Central
12. Hydrox competitor
13. Howls

18. Conjure up
19. iPod variety
23. Once, once
25. O.B.P., e.g.
26. "Green Lantern" villain
27. Certain clergy leaders
28. Lorna
29. Follower of J.F.K.
30. Critic who created the annual Overlooked Film Festival
34. Niccollette, on "Desperate Housewives"
35. Scents name
37. K.C. specialty
39. Red rock plateau
40. "Oh, gawd ..."
43. Act the fifth columnist
45. Pole carving
48. Rent ____
49. Observe
50. Semi-oxidized tea
53. They may be burned in order to preserve information: Abbr.
54. Neeson of "Kinsey"
55. "Das ____" (last words of a German film)
56. Exasperatingly exacting
57. One-named Irish singer
59. Penultimate fairy tale word
60. Hoarfrost
61. [I've been burnt!]
63. Opium locale

Last week's solution



Call (330) 328-3264 for free hints to this week's puzzle

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double team psychic dream

JAN. 16-22

ARIES

March 21–April 19

Your emotions might get crazy this week. That's OK — that's what they like to do. Just because they're whizzing all over the place doesn't mean you can't stay grounded; in fact, keeping your kicks on the ground is most crucial. Deal with your feelings head on — avoiding them will only make them stronger.

TAURUS

April 20–May 20

This is what we want from you: to be temperate, flexible, and emotionally easygoing; to moderate your feelings; and to be as open as you possibly can while taking responsibility for your process. Your life is in such a state of flux, you're trying on a lot of different perspectives to see what works.

GEMINI

May 21–June 21

Your guiding light, your fairy godparent, your best friend, the star you wish on — this week, Gem, they need to ground you in reality. Take responsibility for where you're at. When you're calm and have established your goals, begin moving patiently in their direction.

CANCER

June 22–July 22

It doesn't matter how you used to feel about things. It doesn't matter how you think you'll cope tomorrow. All that counts is how you feel right here, right now, and we'd like to see you getting cozy with that. Your mantra of "Coulda, woulda, shoulda" is getting on the universe's nerves.

LEO

July 23–Aug. 22

You know how sometimes you have to let go in order to gain some control? Your life is embodying this paradox this week. Like a crackhead who turns their will over to a mystical power and clammers out of the crack house, so will you be able to take charge of your path by surrendering.

VIRGO

Aug. 23–Sept. 22

You probably want to have friends, right? Maybe even special friends to bump donuts with? And you likely want a fun and creative life that isn't spinning out with drama 24-7? We say: get some clarity, get grounded, and have your peeps over for some unrushed, clear, grounded connection.

LIBRA

Sept. 23–Oct. 22

We're trying to protect you, Libra, from a future spent crying into your beer about what could have been. This week protect yourself. Be patient and stop trying to rush things because you feel all antsy. If you can do this, you can extend yourself to those you care about in a way that won't suck.

SCORPIO

Oct. 23–Nov. 21

We're here to interrogate you — in a friendly manner, of course. Are you now, and have you recently been, behaving in a way that's consistent with your integrity? If the answer is yes, our next question is: how are you going to calm down? Because, Scorpio, we see you needing to tone down the anxiety.

SAGITTARIUS

Nov. 22–Dec. 21

You have just won the horoscope jackpot. This week is nothing but sex and candy for you sugared-up skanks, so we see you having a good time with nary a consequence. Fall in love, start an artistic project, and enjoy. Show the world how shockingly, sickeningly awesome you are.

CAPRICORN

Dec. 22–Jan. 19

Ugh. You gotta change your behavior! There's a sack of old dramas that need to be drowned in the river. What also needs to go is the way you feed those dramas and keep them alive. You've got to cut it out. Take responsibility for how it's going to happen, and make it so.

AQUARIUS

Jan. 20–Feb. 18

You fools are like the sign of wishes, so you'll be happy to hear that your cosmic homework this week is to make some big ones. However, we want you to make realistic requests from a grounded place, not never-gonna-happen wishes made from your manic and delusional place, OK?

PISCES

Feb. 19–March 20

Damn, Pisces. How can a person's horoscope be so great one week and suck so hard the next? We're here to affirm that yes, everything has come to a head in the worst possible way. But you are not a martyr, so get off the cross. Don't identify with your troubles; identify with your skills. **SFSG**

By Michelle Tea and Jessica Lanyadoo

Award-winning writer Michelle Tea and intuitive counselor Jessica Lanyadoo have been fraternizing with fate together for the past seven years. Call Lanyadoo for an astrology or tarot reading at (415) 336-8354. Write to Double Team at lovedoubleteam@hotmail.com.



Single cells, single cells

By Andrea Nemerson

> andrea@altsexcolumn.com

Dear Andrea:

I read your recent article about postpregnancy changes [12/19/07]; you didn't mention one promising new treatment for stress incontinence, stem cells. Maybe you're not interested because it's not a standard treatment yet, but in case you simply didn't know, here are some links: www.medscape.com/viewarticle/494967 (requires log-in), www.medpagetoday.com/Surgery/Urology/tb/6055.

Love,

Helpful Reader

Dear Helpful:

I'm interested! My interest in urinary stress incontinence goes way back to when I was first looking into the female ejaculation thing and telling people over and over that "this is not urinary stress incontinence! Nothing to do with that! Forget you ever heard the words *urinary stress incontinence*." Which I promptly did. And now I'm writing and teaching about what happens to sex after you have babies and barely have time to think about female ejaculation, but guess what's back as an issue, big-time? Of course. People talk about baby weight and boobs and tiredness and getting "touched out" by having a baby stuck to you at all hours, but how often does anyone mention the fact that peeing when you laugh, sneeze, or do anything more interesting in the way of convulsive expulsions is (a) very common postpartum (in which *postpartum* can mean, say, 40 years postpartum) and (b) just mortifying and deeply antierotic? (Right, yes, except to that subset — you know who you are — who do find random uncontrollable peeing erotic; you can just sit down, since we're not talking to you.)

From the Medscape article Helpful linked:

Preliminary research suggests that stem cell therapy is a viable and efficacious treatment for stress urinary incontinence, according to results presented ... at the 90th scientific assembly and annual meeting of the Radiological Society of North America.

"We believe we have developed a long-lasting and effective treatment that is especially promising because it is generated from the patient's own body," said Ferdinand Frauscher, MD, associate professor of radiology at the Medical University of Innsbruck, Austria. In the study, women who had autologous adult stem cells implanted into the rhabdosphincter were free of incontinence for a year or longer, he said.

You caught the part where these were the women's *own* stem cells, right? These are not the stem cells of controversy, drawn from the blasto-Americans whose lives are supposed to be every bit as valuable as that of an adult with a life and a family and a case of Parkinson's or MS and no good therapies, nope. They were

pulled out of the patients' arms and injected back into the women's urethras, where they proceeded to thicken the walls and make the sphincter more elastic and contractile. Plus, they're smart:

"These are very intelligent cells," Dr. Frauscher said. "When they connect with other cells they stop growing." He said it takes about two weeks for the cells to complete the process. However, some women in the study reported a benefit within 24 hours of treatment. Dr. Frauscher said that was probably due to a "bulking" effect of the cells, creating pressure on the urethra.

In another, similar study, the women were still continent a year later. This is really good news, if a little early and a little techy and not likely to be appearing at a doc-in-the-box clinic near you any time soon. We can keep our fingers (and, unfortunately, our legs) crossed, though.

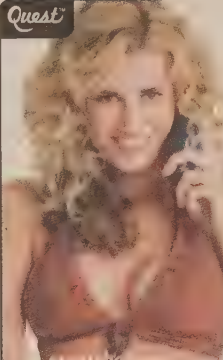
While we're crossing, here's more good news for women who, like me, did their dancing to '80s music while the '80s were still happening and might be wondering where their smooth skin, bouncing curls, and vaginal lubrication went: gone with the estrogen, of course. You could get whiplash keeping up with the latest on hormone-replacement therapy for menopause — it'll give you cancer; no, it'll protect you from heart attacks; no, it'll give you heart attacks but protect you from cancer — but (also from Medscape, at www.medscape.com/viewarticle/568354):

The American Association of Clinical Endocrinologists (AACE) has released a statement on hormone replacement therapy (HRT) and cardiovascular risk, emphasizing that HRT does not appear harmful in younger women in early menopause and may indeed be beneficial in this group.

Younger for these purposes means under 60 (phew!) or less than 10 years after menopause. HRT isn't going to be for everyone, and these are the same numbers (the Nurses' Health Study) that have been crunched and crunched again while women get the above-mentioned sore necks (and sometimes much, much worse) in attempting to keep up with the latest, but right now this seems good. I've tried to look forward to my cronehood as a time of wisdom and serenity, but ... bleah. Just whisper the words *vaginal atrophy* to any woman past 35 and you'll see how eager most of us are to give up our estrogen. Given the choice, I'd rather pee my pants.

Love,
Andrea

Andrea is home with the kids and going stir-crazy. Write her a letter! Ask her a question! Send her your tedious e-mail forwards! On second thought, don't do that. Just ask her a question.



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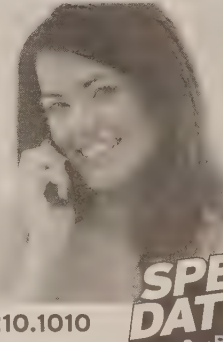
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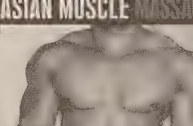
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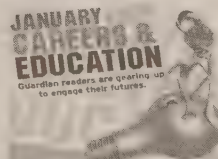
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> legal notices

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0307923-00 The following person is doing business as **THE SHEPHERD LAW GROUP**, 604 Mission St., 6th Floor, San Francisco, CA 94105. Lenore Rae Sherman, 1068 Trent Ave., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Lenore Rae Sherman. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Manbel Jaldon on December 18, 2007. **December 26, 2007, January 2, 9, 16, L#421302.**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0308194-00 The following person is doing business as **KATHE'S JEWELS**, 1109 De Haro St., San Francisco, CA 94107. Katherine L. Sprouse, 1109 De Haro St., San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Katherine L. Sprouse. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Manbel Jaldon on January 2, 2008. **January 9, 16, 23, 30, 2008. L#421501.**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0308385-00 The following person is doing business as **GOLDEN AGE HEALING**, 1263 15TH Ave., #4, San Francisco, CA 94122. Jimmy Lourenco Dias, 1263 15TH Ave., #4, San Francisco, CA 94122. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Jim Dias. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mandyne L. Argente on January 10, 2008. **January 16, 23, 30, February 6, 2008. L#421603**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0308413-00 The following person is doing business as **JESSIE'S LIGHT HOUSE**, 33 Reddy St., San Francisco, CA 94124. Lavon Smiley, 33 Reddy St., San Francisco, CA 94124. This business is conducted by a husband and wife. Registrant commenced business under the above-listed fictitious business name on the date 1/11/08. Signed Lavon Smiley. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on January 11, 2008. **January 16, 23, 30, February 6, 2008. L#421604.**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0308441-00 The following person is doing business as **FRUTZ HAYES**, 581 Hayes St., San Francisco, CA 94102. Santiago Rodriguez, 581 Hayes St., San Francisco, CA 94102. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Santiago Rodriguez. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on January 14, 2008. **January 16, 23, 30, February 6, 2008. L#421505**

NOTICE OF APPLICATION TO SELL

ALCOHOLIC BEVERAGES. Date of Filing Application: **December 28, 2007.** To Whom It May Concern: The name of the applicant is: **MUSF LLC.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 414 Jessie St., San Francisco, CA 94103-1805. Type of License Applied for: **47-ON-SALE GENERAL EATING PLACE.** Publication date(s): **January 16, 23, 30, 2008. L#421501.**

ORDER TO SHOW CAUSE FOR CHANGE

OF NAME AND GENDER CASE NUMBER: RG07345121. SUPERIOR COURT OF CALIFORNIA, COUNTY OF Alameda, 1225 Fallon St. Oakland, CA 94612. PETITION OF Juanita M. Kilby for change of name and gender. TO ALL INTERESTED PERSONS: Petitioner JUANITA M. KILBY filed a petition with this court for a decree changing names as follows: Present Name: **JUNAITA M. KILBY.** Proposed Name: **DANTE JAVIER DIEGO MANDALA.** And Gender from FEMALE to MALE. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name and gender should not be granted. NOTICE OF HEARING Date: 2/22/08. Time: 11:00 AM, DEPT. 31. Signed by George Hernandez, Judge of Superior Court on Nov 16, 2007. Endorsed Filed, Alameda County Clerk of the Superior Court on Nov 16, 2007. **January 16, 23, 30, February 6, 2008. L#421602**

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HOPE TO HEAR FROM YOU

SF, 38, 5'1", 210lbs, HIV+, employed, outgoing, enjoys casinos, cooking, and just having fun, looking for sexy, similar SM, understanding and sincere to get to know, share friendship and maybe something more. **247312**

LEAVES ARE FALLING

Attractive, slim, fun-loving, mid-60s, N/S, likes children, animals, movies, dinners, music, gardening, mountains, beaches. Seeking kind, trusting SWCM, 51-69, for companionship. LTR. **547885**

COMPANIONSHIP WANTED

Latin-American lady, 60s, petite, slim, nice-looking, brown/brown, caring, college-educated, independent, US citizen. Loves museums, historical sights, travel, and delightful conversations. Seeking Irish-descendant, Catholic gentleman, 70+, to share life with. **861416**

DOMINANT ATTITUDE

Full-figured black lady with huge butt, seeks hungry, submissive W/AM, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. **851838**

SCORPIO

SF, 56, Swedish decent, enjoys billiards, water skiing and Harley's, seeking a SM, 30-65, fun-loving, honest, sincere, give me a call. **247003**

CURVY, ACTIVE, MATURE LADY

Attractive, educated German-American lady, 5'7", long blonde hair, blue-green eyes, with grown children, seeking respectful, respectable SM, 40-60, preferably Middle Eastern, Jewish, or East Indian. South Bay area preferred. **965249**

SWEET AND SINGLE

Female, 60, 5'5", blonde/blue, N/S, dynamic, energetic, enjoys archeology, anthropology, music, art, museums, nature, the outdoors, hiking. Seeking man for friendship, maybe more. **434857**

SMART CLASSY LADY

SWF, tall, slender, active, enjoys swimming, bicycling, mysteries, hiking, cooking, barbecuing, symphony. Seeking well-mannered, fit, caring, educated, unique S/DWM, 50-60, 5'11", N/S, N/D, N/Drugs, with similar interests, for friendship, companionship. **660214**

FRIENDS FIRST

SWF, 5'4", 140lbs, enjoys pets, home, movies, and dining out. Seeking nice, humorous, down-to-earth SM, 50-69, for friends first, coffee and conversation, possible LTR. Hayward. **943818**

HOT SEXY REDHEAD

Playful, mischievous, petite, 40ish, buxom white female, seeks arrangement with generous gentleman, 60+, Please call. **856271**

IS IT YOU?

SF, 30s, goal-oriented, caring, honest, artistic and bright, likes camping, shopping, dancing, travel, reading, the beach and much more. Seeking a good-hearted guy into the same, for friendship and possible LTR. **252261**

GOAL-ORIENTED

Friendly, caring, compassionate, mischievous SF, 30s, honest, artistic, hard-working and classy, enjoys music, travel, reading, museums, dining out, walk, the beach and coffee shops. Interested in meeting a SM, for LTR. **252264**

HOW ABOUT YOU?

SF, 34, 50s, adaptable, caring and honest, likes dancing, traveling, museums, long drives, kayaking and more. Seeking a nice, honest guy for LTR. **252265**

CALL ME

Female, 50s, feminine, mischievous and adorable, enjoys dancing, hiking, sports and more, would like to meet a male, 50-59, for friendship and casual dating. **252266**

IS IT YOU?

SF, 55, mischievous, adorable and a little shy, health-minded and classy, seeks compatible man, with a good heart to share the good times. I like beaches, museums, coffee shops, walks and much more. **252268**

COMPASSIONATE WOMAN

Friendly, honest, personable, hard-working, caring SF, with good values, enjoys exercise, reading, long drives, dining out, Broadway and classical music, travel, the beach and more. Seeking honest SM, 60-69, with similar interests, for dating, possibly leading to LTR. **252269**

LOOKING FOR A FRIEND

Adorable, goal-oriented, caring, health-conscious, clean and neat SF, hard-working and compassionate, seeking similar friend to share museums, walks, coffee talks, fitness, hikes, good food and more. Friendships first, possible LTR. **252270**

HOW ABOUT THIS ONE?

Friendly, bright, feminine woman, 50s, honest and flexible, loves hiking, long drives, reading, hiking, music coffee shops, night clubs and more. Seeking similar SM, for casual dates and then who knows? **252271**

TAKE A CHANCE

Artistic, bright, honest, ambitious, classy woman, 30s, interested in dancing, travel, shopping, long drives, walks, reading, coffee shops, is looking for a man, 30-39, who enjoys the same, for possible LTR. **252273**

HOPE TO FIND YOU

SF, 50s, optimistic, classy, friendly, would like to meet a SM, 50-59, for possible LTR. **252275**

> men seeking women

SEEKING STAR LADY

Tall, successful SWPM, 47, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive A/WF, 35-50, for romance and LTR. **230241**

SWEET AND SINGLE

Easygoing SWM, 59, 6'3", 185lbs, sincere and caring, enjoys movies, walks, American history, country music, football, museum and more. Seeking compatible lady to share a little love and happiness. **252601**

SWB SEEKS SWF

SBM, 59, 5'9", 200lbs, loves jazz, R&B, the outdoors. Seeking tall SWF, 45-60, for possible relationship. **248405**

WAITING FOR YOU

SM, 46, goal-oriented, sophisticated, mischievous motivated, hard-working and classy, loves night clubs, dining, dancing, travel and fitness. Seeking similar lady, 30-39, for casual dates and then who knows? **252274**

WHAT'S UP?

SM, 22, 5'7", shaved head, blue eyes, easygoing and fun, loves partying and just living life to the fullest. Seeking adventurous, outgoing, honest SF who knows how to have fun in life. **248829**

HELLO OUT THERE

SM, 50, 6', brown eyes, medium complexion, 190lbs, engineer by trade, nice and down-to-earth, outgoing and affectionate, loves park walks, beaches, movies, sports and more. Seeking a good woman with like interests to share all life has to offer. Friendship first. **248837**

COULD IT BE YOU?

SHM, 41, employed, likes dancing, movies, togetherness and more. Looking for a nice easygoing, fun SF to share talks, casual dates, laughter and then who knows. **252685**

WORTH THE CALL

Outgoing, active Italian SM, 46, enjoys cycling, Italian food, working on cars, meeting new people, and good times. Looking for open-minded SF to share talks, friendship, fun and new adventures. **247150**

SOMEONE TO CARE FOR

SAM, 29, seeks SM, 29-40, N/S, with a good heart, to get to know. Friendship or more. **248451**

BEWITCHED, BOTHERED &...

bewildered, SWM, 60, 170lbs, 5'8", looking for soulmate to explore a possible future together, with love, respect and affection as the building blocks. **247258**

SWEET QUALITY LADY

SBM, 68, 5'11", N/S, Capricorn, well educated, kind, open minded, gentleman, attractive, active, caring, friendly, humorous and honest, ISO nice looking, charming, intelligent lady, 50s/60s, Virgo, Gemini, for quality time and more. **462878**

DINNER EXCHANGE

Let's by each other's cooking and talk. Slender SWM, 45, seeks slender woman, 20-48, any race. Enjoys films, nature, dancing. **982926**

78 Y/O WM,

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FRIENDLY GENTLEMAN

Active SM, 60s, likes exercise music, dancing, camping, hiking, the beach, reading and more. Would like to meet a classy, active woman, 40-60, for possible LTR. **252290**

BUSINESSMAN ISO FEMALE

SWM, 62, 6', 200lbs, N/S, casual drinker, athletic, ISO female, any race or age, for trip, dinners, casual dating and more. **205562**

> men seeking men

SOUND LIKE YOU?

SBM, 31, 5'7", 180lbs, brown complexion, black/dark brown, D/D-free, cool, fun, enjoys attending church, time with friends/family. Seeking similar Christian man, 40-49, for friendship, sharing fun and then who knows? **249224**

NUDE PSYCHOTHERAPY

Lay on my couch naked while amateur psychiatrist listens to your problems and sexual fantasies. SWM, 45, seeks trim-waisted man, under 45. **867597**

BEER AND SEX

Let's drink a few beers, talk about sex, and play strip poker. BIWM, 44, trim, tight build, masculine, N/S, seeks same, 20-44. **875314**

NAKED IN THE SHOWER

Slender, masculine WM, 45, seeks similar man, under 45, any race, who'd enjoy good clean fun with warm water and bar of soap. **863423**

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STRAIGHT OR BI WANTED

Easygoing, slim guy, 44, seeks masculine, safe, discreet guy, with slim body, who would like to get together for one or more erotic sessions. **897273**

CRAVING AFFECTION?

Slender, masculine SWM, 45, N/S, seeks similar man, 20-45, race open, who would like a caring new friend to talk to and hold on to. **862331**

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WAS OUT, JUST NOT LOOKING

Direct GHF, 40, 5', masculine, enjoys movies, shopping, walks, family gatherings, and holding hands. Seeking GHF, 27-35, feminine, HPTW, who knows how to cook Latin food, for possible marriage. **178820**

WILL IT BE YOU?

SBF, 53, soft butch, N/S, N/D, construction by trade, likes classical/gospel music, the ocean and camping, seeking a feminine SPF, 35+, who enjoys similar interests, for friendship first, possible LTR. **199073**

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